



**ANTIQUITIES**

Thursday 2 October 2014

**Bonhams**

LONDON















# ANTIQUITIES

Thursday 2 October 2014 at 10.30  
New Bond Street, London

## VIEWING

Sunday 28 September  
11.00 to 15.00  
Monday 29 September  
9.00 to 16.30  
Tuesday 30 September  
9.00 to 16.30  
Wednesday 1 October  
9.00 to 16.30

## SALE NUMBER

21928

## CATALOGUE

£30.00

## BIDS

+44 (0) 20 7447 7448  
+44 (0) 20 7447 7401 fax  
To bid via the internet please  
visit [bonhams.com](http://bonhams.com)

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

### Live online bidding is available for this sale

Please email [bids@bonhams.com](mailto:bids@bonhams.com) with 'live bidding' in the subject line 48 hours before the auction to register for this service

## IMPORTANT INFORMATION

**The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol  $\Phi$  printed beside the lot number in this catalogue.**

## ENQUIRIES

### Head of Department

Madeleine Perridge  
+44 (0) 20 7468 8226  
[m.perridge@bonhams.com](mailto:m.perridge@bonhams.com)

Siobhan Quin  
Claudio Corsi  
Abigail Walker  
+44 (0) 20 7468 8332  
+44 (0) 20 7468 8283 fax  
[antiquities@bonhams.com](mailto:antiquities@bonhams.com)

### Senior Consultant

Joanna van der Lande

## CUSTOMER SERVICES

Monday to Friday 8.30 to 6.00  
+44 (0) 20 7447 7448

Please see pages 3 to 4 for bidder information including after-sale collection and shipment

## ILLUSTRATIONS

Front cover Lot 142  
Back cover Lot 160  
Inside front Lot 12  
Inside back Lot 12

## IMPORTANT INFORMATION

Please note that lots of Iranian and Persian origin are subject to US trade restrictions which currently prohibit their import into the United States, with no exemptions.

Similar restrictions may apply to other lots.

Please contact the Antiquities Department for further information.

It is the buyers responsibility to satisfy themselves that the lot being purchased may be imported into the country of destination.

Bonhams 1793 Limited  
Registered No. 4326560  
Registered Office: Montpelier Galleries  
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900  
+44 (0) 20 7393 3905 fax

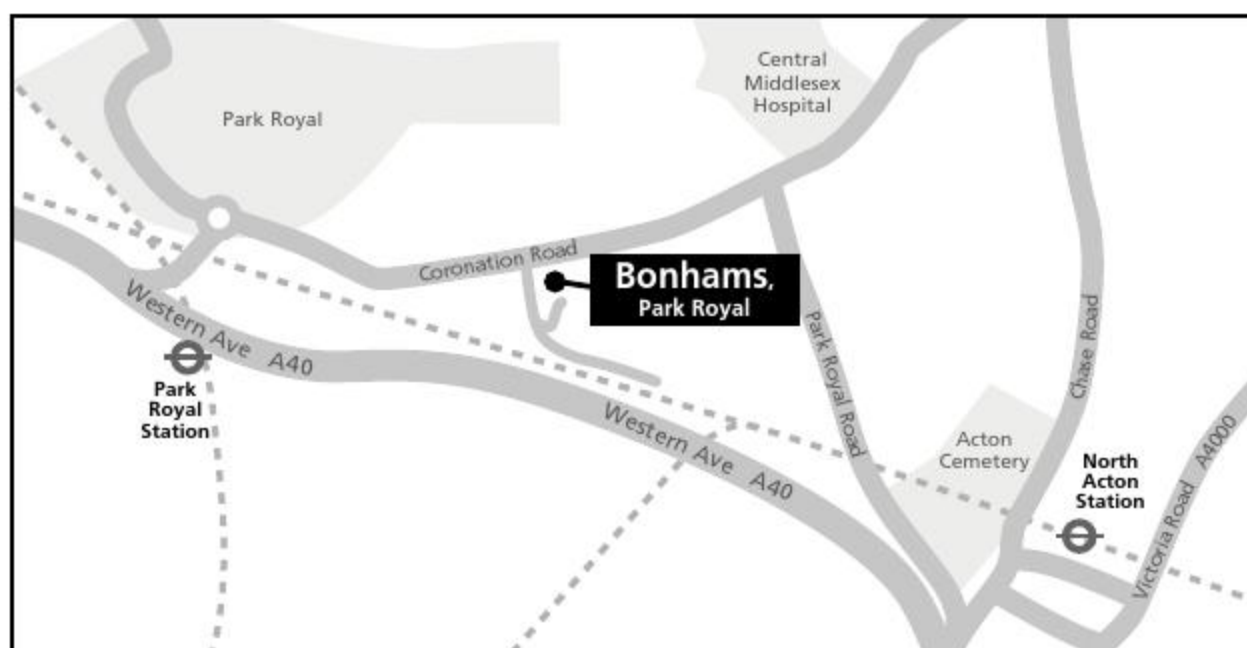
Bonhams 1793 Ltd Directors  
Robert Brooks Co-Chairman,  
Malcolm Barber Co-Chairman,  
Colin Sheaf Deputy Chairman,  
Matthew Girling Global CEO,  
Patrick Meade Global CEO,  
Geoffrey Davies, Jonathan Horwich,  
James Knight, Caroline Oliphant,  
Hugh Watchorn.

Bonhams UK Ltd Directors  
Colin Sheaf Chairman, Jonathan Baddeley,  
Antony Bennett, Matthew Bradbury,  
Harvey Cammell, Simon Cottle, Andrew Currie,  
David Dallas, Paul Davidson, Jean Ghika,  
Charles Graham-Campbell, Miranda Grant,  
Richard Harvey, Robin Hereford, Acaph Hyman,  
Charles Lanning, Sophie Law, Fergus Lyons,  
Paul Maudsley, Gordon McFarlan,

Andrew McKenzie, Simon Mitchell, Jeff Muse,  
Mike Neill, Charlie O'Brien, Giles Peppiatt,  
Peter Rees, Julian Roup, Iain Rushbrook,  
John Sandon, Tim Schofield, Veronique Scorer,  
James Stratton, Roger Tappin, Ralph Taylor,  
Shahin Virani, David Williams,  
Michael Wynell-Mayow, Suzannah Yip.



# SALE INFORMATION



## Bids

+44 (0) 20 7447 7448  
+44 (0) 20 7447 7401 fax  
To bid via the internet please visit  
[www.bonhams.com](http://www.bonhams.com)

## Payments

Buyers  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

Sellers  
Payment of sale proceeds  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## Valuations, taxation & heritage

+44 (0) 20 7468 8340  
+44 (0) 20 7468 5860 fax  
[valuations@bonhams.com](mailto:valuations@bonhams.com)

## Catalogue subscriptions

To obtain any Bonhams catalogue or to take out an annual subscription  
Subscriptions Department  
+44 (0) 16 6650 2200  
+44 (0) 16 6650 5107 fax  
[subscription@bonhams.com](mailto:subscription@bonhams.com)

## Shipping

For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on  
+44 (0) 20 8963 2849  
+44 (0) 20 8963 2850  
+44 (0) 20 7629 9673 fax  
[shipping@bonhams.com](mailto:shipping@bonhams.com)

## Collection & shipment

All sold lots marked with a **W** will only be retained at Bonhams New Bond Street until 5pm on the day of the sale. Sold lots not collected by then will be removed to Bonhams Park Royal Warehouse & will be available for collection from 9.30am Monday 6 October 2014.

All other sold lots will remain at New Bond Street until close of Business Thursday 16 October 2014. Sold lots not collected by then will be removed to Bonhams Park Royal Warehouse & will be available for collection from 9.30am Friday 17 October 2014. Transfer & storage charges will apply from Friday 18 October 2014.

## Park Royal Warehouse Address:

Unit 1, Sovereign Park  
Coronation Road,  
Park Royal  
London NW10 7QP  
Tel +44 (0) 87 0811 3867  
Hours of opening 9.30am to 4.30pm Monday to Friday

Lots may be released from Bonhams warehouse on production of the Collection Order obtained from cashiers office at Bonhams, Knightsbridge or New Bond Street and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

## Handling & storage charges

For sold lots marked with a **W** removed to Bonhams Warehouse there will be no storage charges for lots collected between Monday 6 October 2014 and close of business Thursday 17 October 2014.

## Transfer & storage charges

will commence on Friday 18 October 2014 and will be applicable for each working day.

The charges levied by Bonhams are as follows

Furniture, large paintings and large objects

Furniture, large paintings and large objects

Transfer per lot £35.00  
Daily storage per lot £3.60

Painting and Objects

Transfer per lot £20.00  
Daily storage per lot £1.90

All the above charges are exclusive of VAT.

## Payment in advance

Tel +44 (0) 20 7393 3912/3913 to ascertain amount due by cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

Payment at time of collection  
By credit card / debit card

## Important Notice

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol † is used to denote that VAT is due at 20% on hammer price and buyer's premium.

## CITES REGULATIONS

Please be aware that all Lots marked with the symbol **Y** are subject to **CITES** regulations when exporting these items outside the EU. The regulations may be found at [www.ukcites.gov.uk](http://www.ukcites.gov.uk) or may be requested from

UK CITES Management Authority  
Zone 117  
Temple Quay House  
2 The Square  
Temple Quay  
BRISTOL BS1 6EB



### **Important Notice To All Buyers**

**Condition** Condition is not stated in the catalogue. The absence of such reference does not imply that the lot is in good condition or free from faults. Prospective buyers should satisfy themselves by inspection as to the condition of each lot. Condition reports can be provided on request, but are for general guidance only and such reports are of necessity, subjective. Wherever possible please allow at least 24 hours for reports to be compiled.

**Export and Cites Licences** Some lots will require export or cites licences in order to leave the UK or Europe, please refer to the Saleroom Notices or contact the department for guidance.

### **Shipping**

Please note that lots of Iranian and Persian origin are subject to US trade restrictions which currently prohibit their import into the United States, with no exemptions. Similar restrictions may apply to other lots. Please contact the Antiquities Department for further information. It is the buyer's responsibility to satisfy themselves that the lot being purchased may be imported into the country of destination.

Please note Buyers Premium rates have changed from the 1 October 2013

25% up to £50,000 of the Hammer Price  
20% from £50,001 - £1,000,000 of the Hammer Price  
12% from £100,000,001 of the Hammer Price

### **Collection & Storage**

Please see Sale Information page for further information.





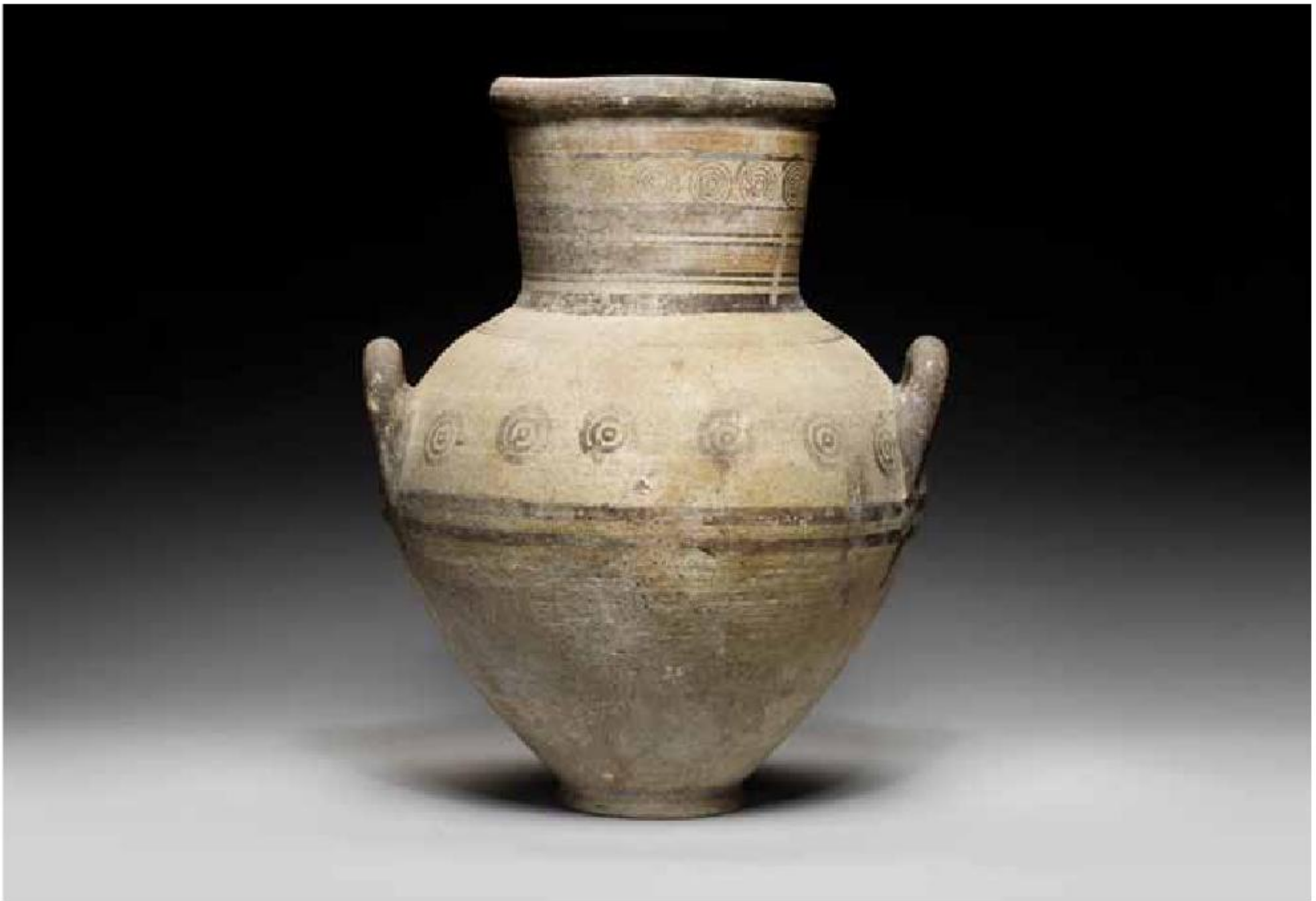


# CLASSICAL

Lots 1 - 103







1



2

1 \* W

**A LARGE CYPRIOT BICHROME WARE AMPHORA  
CYPRO-ARCHAIC, CIRCA 750-600 B.C.**

The flaring neck decorated with encircling crimson and umber bands and a band of repeated concentric circles, the piriform body with upturned handles decorated with parallel bands and concentric circles, 19in (48cm) high

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

American private collection, acquired on the London art market in the mid-1990s.

2 \* W

**A LARGE CYPRIOT RED POLISHED WARE FLAGON  
MIDDLE BRONZE AGE, CIRCA 1700-1600 B.C.**

With cut-away beaked spout, squared handle and globular body, with a loop for suspension at the base of the neck, decorated with four knobs over the shoulder and geometric incised zigzag decoration over the body, handle and rim of the spout, 18½in (47cm) high

£3,000 - 5,000  
US\$5,000 - 8,300  
€3,800 - 6,300

**Provenance**

American private collection, Midwest, acquired in 1964.  
Accompanied by a copy of the Cypriot Government export licence, dated 20 October 1964.



3 \*

**A MINOAN LIMESTONE SPOUTED CUP  
CIRCA 14TH-12TH CENTURY B.C.**

Hemispherical in form with a circular base, the out-turned flat rim with a protruding spout at one side, the rim decorated with incised notches, a vertical ring-shaped handle joined at the rim and side,  $3\frac{3}{4}$ in (9.5cm) diam

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,500

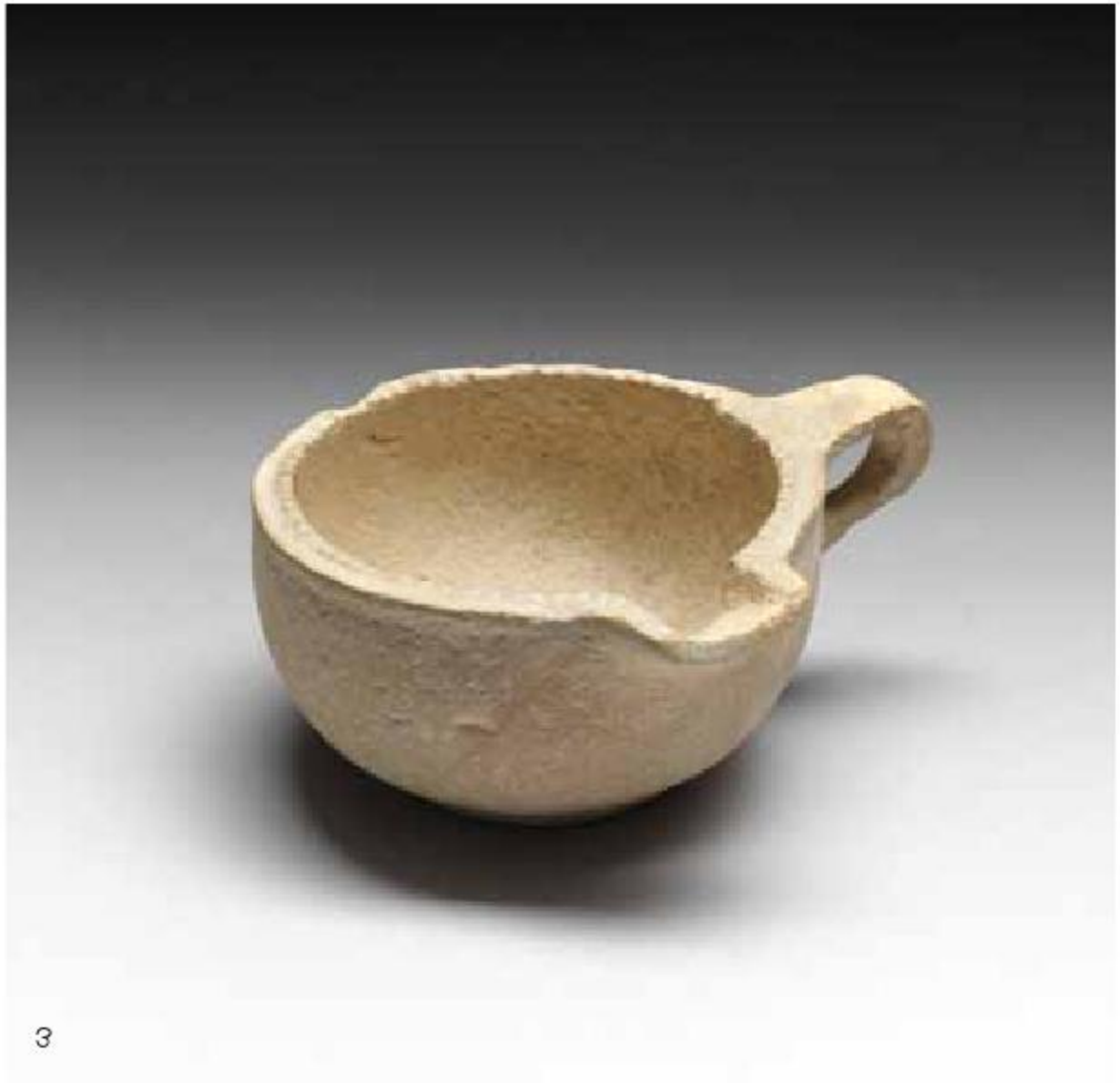
**Provenance**

Swiss private collection.

With K.J. Hewitt, London, 1960s.

Sotheby's London, 30 July 1962, lot 160.

Erlenmeyer Collection, Basel, 1943-62.



3

4

**A LARGE CYPRIOT TERRACOTTA HORSE AND RIDERS**

**CYPRO-ARCHAIC, CIRCA 600 B.C.**

The horse depicted with upright mane and curled tail, with two riders, their arms raised, 8in (20cm) high,  $6\frac{3}{4}$ in (17cm) long, mounted and contained in a fitted box

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

Japanese private collection, acquired from the Japanese art market in 1985.



4





5 \*

**A GREEK BRONZE RIDER WITH TWO HORSES  
LATE ARCHAIC - EARLY CLASSICAL, CIRCA 490-80 B.C.**

Probably an appliqué from a large bronze vessel, composed of a nude male figure in profile, his head carved in the round, shown seated astride the horse in the foreground, clasp- ing the reins in his hands, leading another horse in the background, its head and body slightly visible behind the first horse, both depicted walking forwards, the details of the bridles and the horse's faces articulated in relief, the reverse hollowed-out, 3in (7.4cm) high, mounted

**£20,000 - 25,000**

**US\$33,000 - 41,000**

**€25,000 - 31,000**

**Provenance**

Swiss private collection.

Cahn Auktionen AG, Basel, Auktion 4, 18 September 2009, lot 227.

Swiss private collection, Zurich.

Beaven Collection, 1960s.

**Literature**

The combination of the naturalistic representation of the horses' bodies with the more stylised facial features on the young man, indicates that this bronze may be dated to the transitional period from Archaic to Classical Greece, between the first and second Persian Wars circa 490-480 B.C.

For a bronze figure with similar archaic rendering of the rider's face and eyes, cf. M. Comstock & C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts, Boston*, Boston, 1971, p. 42, no. 42. For two slightly earlier Greek statuettes of riders, cf. Comstock & Vermeule *op. cit.*, pp. 34-5, nos. 32-33. Cf. A.S. Walker, *Animals in Ancient Art from the Leo Mildenberg Collection*, Mainz, 1996, no. 124, 188.





6 \*

**A GREEK BRONZE BUST OF ATHENA PALLADION  
ARCHAIC, CIRCA 6TH CENTURY B.C.**

The goddess depicted wearing a peplos, with a high crested helmet with incised detail and a circular appliqué at the front above her forehead, her hair centrally-parted and falling over her breasts and down her back in long beaded locks, her right arm held aloft once holding a spear, her left arm once holding a shield, the lower half missing, with large almond-shaped eyes and a slight 'archaic' smile, 2½in (6.3cm) high, mounted

**£10,000 - 15,000**

**US\$17,000 - 25,000**

**€13,000 - 19,000**

**Provenance**

The Pomerance Collection, acquired by Leon Pomerance on 28 October 1965 from Joseph Ternbach, New York. Accompanied by a copy of the invoice.

**Published**

*The Pomerance Collection of Ancient Art*, exhibition catalogue, The Brooklyn Museum, New York, 1966, p. 81, no. 92.

**Exhibited**

The Metropolitan Museum of Art, New York, 1985.

The Brooklyn Museum, New York, 14 June - 02 October, 1966.

**Literature**

The Athena Palladion form is thought to have originated in the 7th Century B.C. This type of statuette is named after the statue of the goddess at Troy that was carried away by the Greeks when they captured the city. The story is depicted in black-figure vase painting of the 6th to early 5th Century B.C. The form is characterised by an archaizing style, a frontal posture, with the right arm raised to hold her spear aloft, her left arm holding her shield in front. For similar bronzes, cf. J. Charbonneaux, *Greek Bronzes*, New York, 1962, p. 141, pl. VII 3.



7 \*

**A PHRYGIAN BRONZE CHEEK-PIECE FROM A HELMET  
NORTHERN GREECE, LATE 4TH CENTURY B.C.**

Composed of a stylised side view of a bearded male head with a curving moustache, with openings for eyes, nose and mouth, a hinge at the top for attachment to the main helmet,  $6\frac{3}{4}$ in (17.3cm) high, mounted, an inventory label on the inside

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,500

**Provenance**

Swiss private collection.

Cahn Auktionen AG, Auktion 3, 19 September 2008, lot 289.

Axel Guttman Collection, Berlin, 1982-2001.

**Literature**

G. Waurick, 'Helme der Hellenistischen Zeit und Ihre Vorläufer', in A. Bottini et al. *Antike Helme. Handbuch mit Katalog*, 1988, p. 165, abb. 35-37.





8 \*

**A GREEK BRONZE ILLYRIAN HELMET  
CIRCA 6TH-5TH CENTURY B.C.**

The domed helmet with two raised parallel ridges running over the crown, with a central frontal tang for attachment of a crest, with an everted rear flange and long pointed cheekpieces perforated, the edge with flat bronze rivets, 10¼in (26cm) high, mounted

£10,000 - 15,000

US\$17,000 - 25,000

€13,000 - 19,000

**Provenance**

American private collection, acquired in the 1980s.

**Literature**

A. Bottini et al. *Antike Helme. Handbuch mit Katalog*, Mainz, 1988, pp. 382-8, nos. 5-6.







9

**A SMALL ATTIC BLACK-FIGURE COLUMN KRATER  
CIRCA 5TH CENTURY B.C.**

Showing a similar scene on both sides with a reclining figure of a bearded Dionysus and a scantily clad maenad holding a drinking horn aloft, enlivened with crimson and cream, rays emanating from the base, 7in (18cm) high

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,500

**Provenance**

Acquired by the present owner in 2008.

With Nicolas Koutoulakis, Geneva, before 1970.





10

**AN ATTIC BLACK-FIGURE BAND CUP  
ATTRIBUTED TO THE MANNER OF ELBOWS OUT, CIRCA 540-  
520 B.C.**

The reserved band decorated on either side with a hen facing a swan with outstretched wings, the details in added white and red paint with some incision, set on a high stemmed foot, 8in (20cm) diam excluding handles; 5¼in (13.5cm) high

**£6,000 - 8,000**

**US\$9,900 - 13,000**

**€7,500 - 10,000**

**Provenance**

Dutch private collection, acquired at Cahn Auktionen AG, Basel, 21 September 2007, lot 271.

Siegfried Schmidli Collection, Biel, Switzerland, acquired in 1979.

**Literature**

This Little Master cup has previously been attributed to the Circle of the Tleson Painter. However it has close links to the band-cup with hens and swans, Haverford EA-1989-5, attributed by Ann Ashmead to Elbows Out (also known as Painter of Louvre E 705) in A.H. Ashmead, *Haverford College Collection of Classical Antiquities*, 1999, 7-8.

Elbows Out is a mannerist and seems to enjoy the combination of hens and swans more than others and palmettes are usually absent. His work does recall that of Tleson. Cf. J.D. Beazley, *Attic Black-figure Vase-painters*, 1956, 250-51 and J.D. Beazley, *Paralipomena*, Oxford, 1971, 112.





(side B)

11 \* W

**AN ATTIC BLACK-FIGURE AMPHORA (TYPE B)  
ATTRIBUTED TO THE BUCCI PAINTER, CIRCA 540 B.C.**

With added polychrome decoration, side (a) showing a departure scene, with a bearded charioteer identified as Hipodamas by an inscription in front, wearing a long, patterned chiton and a petasos, driving a quadriga, the departing warrior standing behind, identified by an inscription (Eu[...]lochos), holding a Boeotian shield, wearing a high crested Corinthian helmet and armour, a woman identified as Klerist[e] by an inscription, standing facing the chariot, veiled and draped in a patterned himation over a long chiton, a bearded man wearing a striped himation identified by an inscription as Hipomedon seated on a folding stool to the far right, an inscription below the horses, reading 'peisis kalos'; side (b) with a warrior standing beside his horse, wearing a crested Corinthian helmet and armour, holding two spears in his right hand, a youth standing behind him wearing similar armour, holding a spear in his right hand, his left arm raised in gesture, to the far right an armed soldier wearing a similar helmet with a large circular shield over his shoulder, a nude youth standing before him, with a lotus-palmette chain above each panel and rays at the foot, graffiti on the underside of the foot. OP, 15¼in (39cm) high

£80,000 - 120,000  
US\$130,000 - 200,000  
€100,000 - 150,000

**Provenance**

Swiss private collection.  
Christie's, New York, 10 June 2010, lot 70.  
American private collection.  
Christie's, New York, 9 December 2005, lot 171.  
European private collection.  
with Gorgoneion Classical Coins and Antiquities, United Kingdom, 1997.

**Published**

Beazley Archive, no. 9021708.  
E. Kephaliadou and D. Tsiaphake, (eds.), *Kerameos paides, Antidoro ston Kathegete Michale Tiberio apo tous mathetes tou*, Thessalonike, 2012, pp. 40-41, figs. 1-3 (A, B).



### Literature

This amphora has been previously identified as the work of the Bucci Painter so-named by von Bothmer from an amphora formerly in the collection of Donato Bucci, now in the New Orleans Museum of Art. H.A. Shapiro, *Art, Myth and Culture, Greek Vases from Southern Collections*, New Orleans Museum of Art, 1981, p. 72.

However it has also been suggested that the painter of this vase may be connected to Group E (the E standing for Exekias), a group of Attic black-figure vase painters from whose workshop Exekias is thought

to have emerged. This lot demonstrates some similarities to painters such as the Towry Whyte Painter and the group of London B 174. For further discussion of the group, see J. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, pp. 133-143 and J. Boardman, *Athenian Black-figure Vases*, London, 1974, p. 62.

For an overview of farewells in Attic black-figure vase painting, see A.B. Spiess, *Der Kriegerabschied auf attischen Vasen der archaischen Zeit*, Frankfurt, 1992.



(side A)



12 \* W

**A MONUMENTAL ATTIC BLACK-FIGURE LIDDED AMPHORA (TYPE A)**

**ATTRIBUTED TO THE LEAGROS GROUP, CIRCA 510-500 B.C.**

Side (a) depicting the apotheosis of Herakles, the hero holding his characteristic club, standing in a quadriga flanked by the Goddess Athena with tall crested helmet and draped in a himation, holding the reins of the quadriga with the four horses in front, the god Apollo playing his kithara and accompanied by a small faun standing on the far side of the horses, with Hermes wearing a petasos and winged boots leading the procession, Dionysus with a long beard and wearing a wreath following at the rear of the procession, side (b) depicting a Dionysiac scene with the god standing in the centre of the panel wearing a long himation and holding a kantharos, turning back to look at a maenad standing behind, a satyr holding a kitharos standing to the far left, with another maenad raising an oinochoe and another satyr to the far right, a pair of long-horned goats walking amongst them, a lotus-palmette chain along the top of each panel, rays at the base, the sides of the handles decorated with ivy, the lid decorated with a band of ivy at the rim, rays at the pomegranate-shaped knob, graffito on the foot ΔΕ, 27½in (70cm) high

£180,000 - 220,000

US\$300,000 - 360,000

€230,000 - 280,000

**Provenance**

Swiss private collection.

Cahn Auktionen AG, Basel, Auktion 6, 5 November 2011, lot 79

Estate of Monique Nordmann (d. 2010), Geneva, Switzerland.

Nordmann was an archaeologist and author associated with the Pierre Arnaud Foundation.

Pierre and Denise Nonnweiler Collection, Brussels, Belgium, in the possession of their family prior to World War II.

Accompanied by copy of a thermoluminescence test from Archaeolabs TL.

**Literature**

The Leagros Group were active circa 520-500 B.C. and were the last important group of Attic vase painters to paint large-format images on vases in the black-figure style. The number of type A amphorae such as this by artists of the Leagros group is comparably low compared to the large number of neck amphorae and hydriai.

They portrayed vigorous and complex scenes with overlapping figures echoing the innovations of their red-figure contemporaries, the Pioneer Group, but still within the traditions of black-figure painting. The liquid and free lines of the figures of the Nordmann Amphora suggest that it can be dated to the later phase of Leagros group, with similarities to the bilingual work of the Nikoxenos Painter.

For further discussion of the Leagros Group see, J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, 354-391; and J.D. Beazley, *Paralipomena. Additions to Attic black-figure vase-painters and to Attic red-figure vase-painters*, Oxford, 1971, p. 161-172.

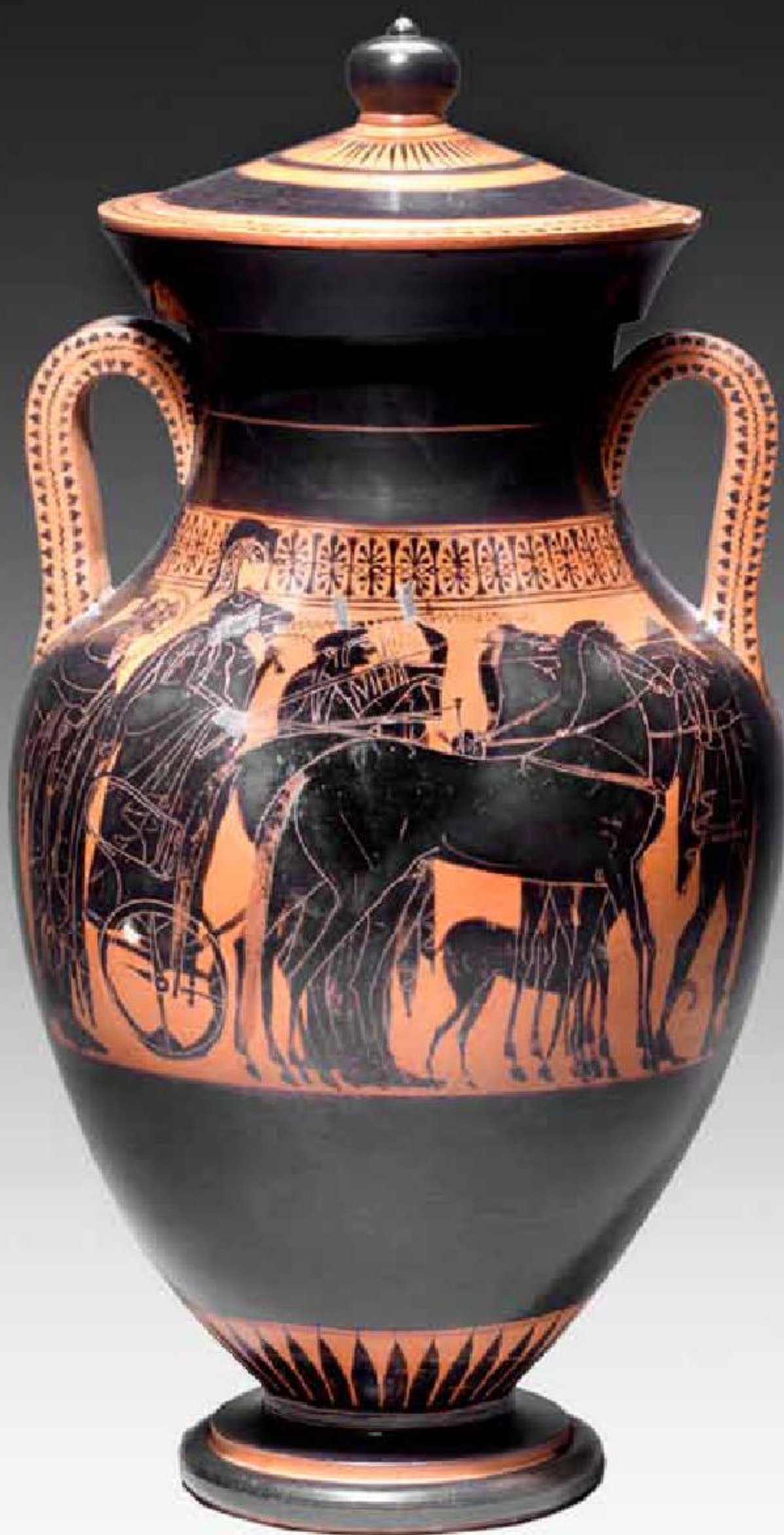


(side B)

For a similar scene of the apotheosis of Herakles on another Type A amphora belonging to the Leagros Group now in the British Museum, cf. J.D. Beazley, *Attic Black-Figure Vase-Painters*, Oxford, 1956, no. 367.89; For a similar Dionysiac scene to that on side (b) now in the De Young Memorial Museum, San Francisco, cf. *op. cit.*, no.367.92. For an example with goats by the Chiusi Painter, now in the Antikensammlung Berlin, inv. no. F1827, cf. J.D. Beazley, *Paralipomena*, Oxford, 1971, no.170.5.

The graffito on the Nordmann amphora appears to be a variant of Johnston's Type 17 E(iii) which occurs on a hydria by the Leagros group A. Johnston, *Trademarks on Greek Vases*, Warminster, 1979, no. 28.





(side A)





(side B)

13<sup>W</sup>

**AN ATTIC RED-FIGURE AMPHORA (TYPE B)**

**ATTRIBUTED TO THE LENINGRAD PAINTER, CIRCA 470-460 B.C.**

Depicting on side (a) a youth in high-laced leather boots with a cloak draped over his left shoulder, a petasos over his back, a sword at his side hanging from a baldric over his shoulder, holding a spear in his left hand, his right hand outstretched to clasp the hand of an older man in front, dressed in a himation with soft shoes, his hair and beard white, holding a staff, flanked by a woman on the far left, holding a phiale and oinochoe for a libation, on the far right a draped bearded man holding a staff, the scene identified as the arrival of the Athenian hero, Theseus, welcomed home by his royal father, Aigeus, after his journey back from Troezen, side (b) with four draped figures including two men and two women, the panels on both sides framed vertically with pomegranate-chain, above with pendant lotus-buds, and below with a ground-line of continuous meander, graffito on underside of foot, 20<sup>3</sup>/<sub>4</sub>in (51.5cm) high

£80,000 - 120,000

US\$130,000 - 200,000

€100,000 - 150,000

**Provenance**

Private collection, Switzerland.

Christie's, South Kensington, 06 October 2011, lot 86.

English private collection, Bedfordshire, acquired by inheritance from his grandparents in 1975.

**Published**

Beazley Archive no 9028595

**Literature**

This amphora has been attributed to the Leningrad Painter. This amphora is only the second complete example known by the Leningrad Painter, a prominent member of the workshop of Early Mannerists, pupil of Myson and "brother" of the Pig Painter. Beazley first used the term mannerist to denote a group of painters who, at the time of radical change in artistic expression with the emergence of a new Classical style, chose to adhere to the Archaic tradition.

For the Leningrad Painter and his works see J. D. Beazley, *Attic Red-Figure Vase-Painters*, vol. I, Oxford, 1963, pp. 567-574; and vol. II, p. 1659; M. Robertson, *The Art of Vase-Painting in Classical Athens*, Cambridge, 1992, pp. 143-150; T. Mannack, *The Late Mannerists in Athenian Vase-Painting*, Oxford, 2001.

The other complete amphora type B by the Leningrad Painter is in The State Hermitage Museum, St. Petersburg, inv. no. B 2228 J. D. Beazley, *ARV2* p. 570, no.70, Para. 513. However the closest example to this lot, both in style and ornament, is a once heavily restored amphora in the Vatican, Museo Gregoriano Etrusco, inv. no. 17887 J. D. Beazley, *ARV2*, p. 573, no.11, which Beazley rightly observed 'should be by the painter himself'. For a somewhat comparable scene of Theseus being greeted by his father on his arrival in Athens by the Oinante Painter, a related Early Mannerist, see the amphora type B in London, British Museum E 264 J. D. Beazley, *ARV2*, p.579; T. Mannack, *op. cit.*, p.21, fig. 3.7.

On the foot's reserved underside there is a small Etruscan numerical graffito. Prof. Alan W. Johnston has identified the graffito as the Etruscan notation for the number 35.





(side A)





14 (detail)

14 \* W

#### AN ATTIC RED-FIGURE KALPIS

**EARLY MANNERIST, CIRCA 470-450 B.C.**

The shoulder decorated with figural scene within a panel depicting Achilles on the right chasing Troilos galloping on horseback to the left, Achilles shown wearing a crested helmet, holding his round shield with his left hand, the shield-device in the form of a small flower, the hero's right hand out-stretched in front, a band of dotted lotus bud chain above and below the scene, and pomegranate net on either side, 16in (40.3cm) high

£50,000 - 80,000

US\$83,000 - 130,000

€63,000 - 100,000

#### Provenance

Swiss private collection.

Christie's New York, 08 June 2001, lot 11.

With Donati, Lugano, 1993.

Edith Hafter Collection, Solothurn. Edith Hafter (1911-2011) was from a great family of art collectors which included the famous collector Josef Mueller (1887-1977).

Munzen und Medaillen, Auktion 22, 1961, lot 170, pl. 59.

#### Published

J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1963, p. 1660.

Attributed by Beazley as Early Mannerist.

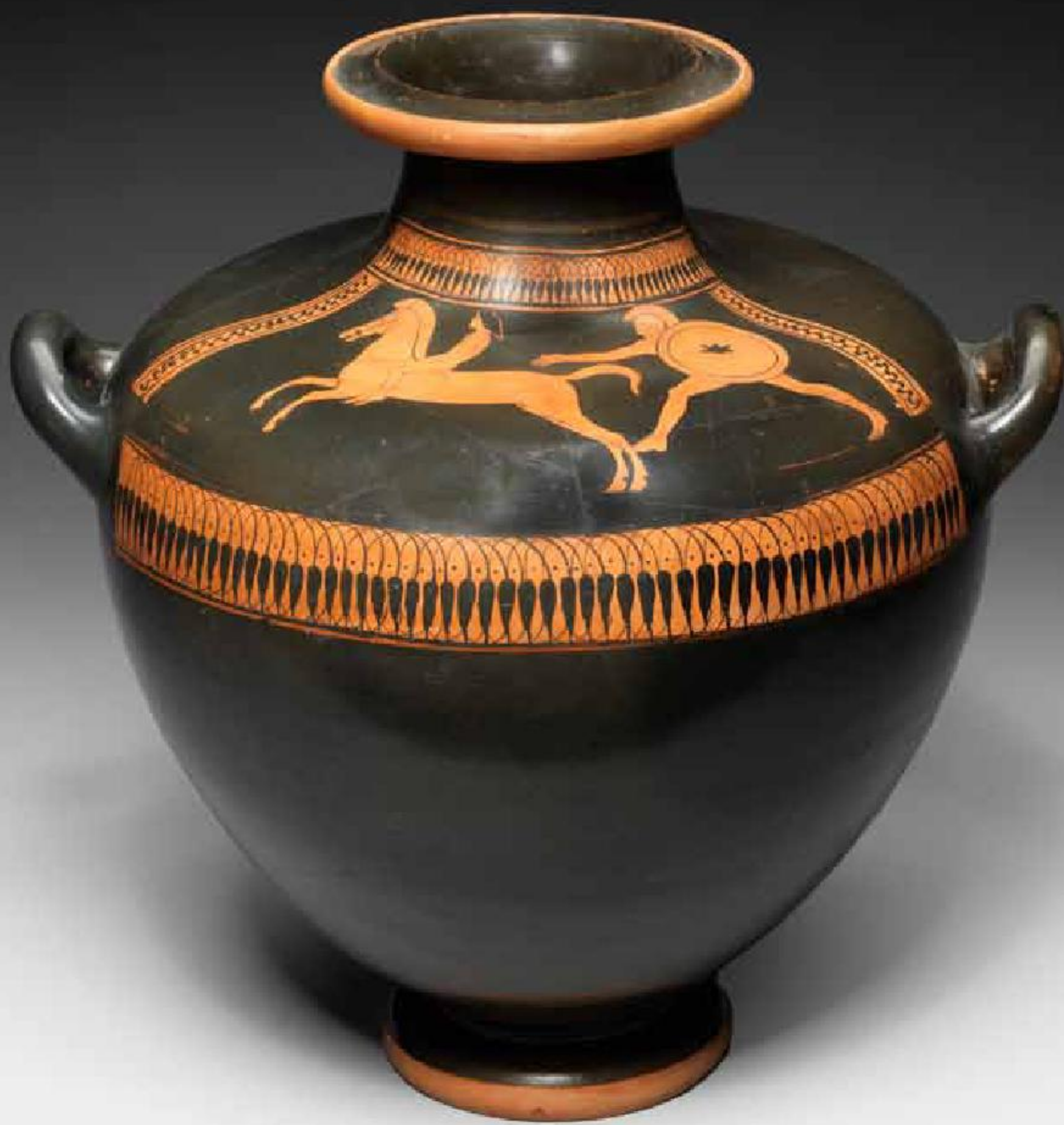
Beazley Archive no. 275287.

#### Literature

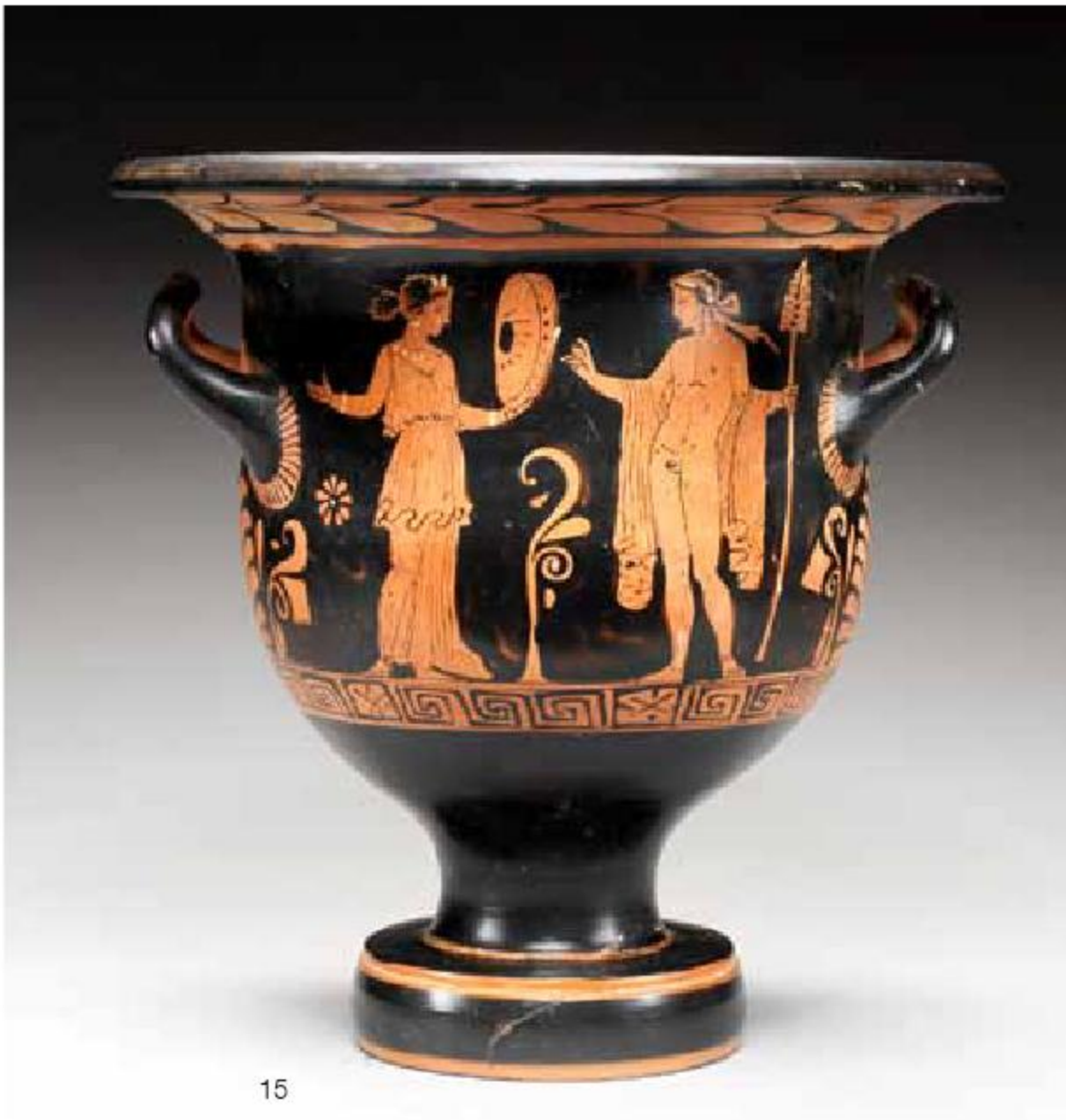
The Mannerists employed archaic patterns but 'with a touch of the theatrical (in the modern sense) in the treatment of myth', (J. Boardman, *Athenian Red Figure Vases. The Archaic Period*, London, 1975, p. 180).

On hydriae (kalpides) the scenes are generally a panel on the shoulder, between the handles. Cf. J. Boardman, *op. cit.*, figs. 325-6, 327-8, 331.









15

15

**A GREEK RED-FIGURE BELL KRATER  
APULIA, ATTRIBUTED TO THE PRISONER  
PAINTER CIRCA 4TH CENTURY B.C.**

Side (a) depicting a maenad, holding a tympanum, standing before a naked youth, probably Dionysus, holding a thyrsus, side (b) with two draped young men holding a strigil and a staff, a frieze of meander and saltire squares beneath, 14in (35.5cm) high

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

UK private collection, P. Adie, acquired from Helios Gallery, UK, London in March 2000 and accompanied by a copy of a letter from Helios Gallery.

With C.J. Martin (Coins) & Ancient Art Ltd.



16

16

**A GREEK RED-FIGURE BELL KRATER  
LUCANIA, ATTRIBUTED TO THE CREUSA  
PAINTER, CIRCA 380-370 B.C.**

Side (a) depicting a nude winged figure of Eros, standing by an altar and offering a wreath, a draped female figure standing on the other side of the altar, side (b) with two himation clad youths before an altar, with a band of laurel below the rim and a band of meander and saltire squares along the baseline, 10 1/4in (26cm) high

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

German private collection, acquired from Archéologie, Paris, on 25 May 1991. Accompanied by a copy of the invoice.



17

**A GREEK RED-FIGURE BELL KRATER  
PAESTUM, ATTRIBUTED TO THE PAINTER OF  
NAPLES, CIRCA 4TH CENTURY B.C.**

Side (a) Eros shown naked except for sandals and jewelled adornments, one leg raised before a be-ribboned stele, holding a phiale and a sash, side (b) a himation wrapped seated woman holds a tympanum and a phiale of offerings, the ground line of spiral hooks, 14 $\frac{3}{4}$ in (37.5cm) high

£2,500 - 3,000

US\$4,100 - 5,000

€3,100 - 3,800

**Provenance**

Dutch private collection, Mr J.D.W. formed between 1961-1980.

**Exhibited**

*Artistieke Trots uit Etruïe, Apulie, Tarente, Zeeland, Middleburg, Netherlands, 1 March - May 1991, no.25.*

Accompanied by a copy of a thermoluminescence test certificate from Qed Laboratoire, Aix-en-Provence, 13 May 2013.



17

18

**A GREEK RED-FIGURE BELL KRATER  
APULIA, CIRCA 350-330 B.C.**

Enlivened with white slip, depicting on side (a) a woman holding a bunch of grapes and a patera, opposing a nude male with a krater and olive tree between them, on side (b) two himation-clad standing youths, 10 $\frac{1}{4}$ in (26cm) high

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

UK private collection of C. Crabtree, acquired on the UK art market from 1970s-1980s.



18





19

**A PAIR OF GREEK TERRACOTTA HORSES  
CANOSA, CIRCA 3RD CENTURY B.C.**

Both depicted rearing with the forelegs projecting forward, wearing elaborate bridles decorated with discs, the manes tied with a top-knot, the bodies white-slipped, preserving traces of polychromy,  $9\frac{3}{4}$ in (25cm) high and 10in (25.5cm) high, both mounted (2)

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

UK private collection, acquired from Mansour Gallery, London, in the 1980s.

Accompanied by a thermoluminescence report from Oxford Authentication.

**Literature**

For similar examples cf. *Musee du Louvre, Encyclopédie Photographique de l'Art*, vol.2, Paris, 1936, p.256.





20

**A RHODIAN GREEN GLAZED COMPOSITION HEDGEHOG  
ARYBALLOS  
CIRCA 6TH CENTURY B.C.**

The body detailed with incised cross-hatching representing spines, with short front and back legs, set on an integral base, the aperture rising from the back, *2¾in (7cm) long*

£5,000 - 7,000

US\$8,300 - 12,000

€6,300 - 8,800

**Provenance**

English private collection of Captain George Fenwick-Owen, acquired in Alexandria in the 1920s. Thence by descent.

**Literature**

It is thought that such vessels were predominantly produced at Naucratis, a Greek trading colony on the Nile Delta, in Egypt. There is a similar example in the Metropolitan Museum of Art, New York, acc. no. 29.62.

21

**NO LOT**





22

22 \*

**A LARGE ETRUSCAN RED-FIGURE SKYPHOS  
FALISCAN, CIRCA 4TH CENTURY B.C.**

Side (a) showing a draped dancing female figure, probably a maenad, a small bird at the left of her feet, a jumping dog to her right, side (b) with a seated draped female figure facing a standing nude male, a small bird to the left, a meander pattern along the groundline, with palmettes beneath each handle, 9¾in (24.5cm) high

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

The estate of Andrea Bolt, New York, acquired prior to 1975.



23

23 <sup>W</sup>

**A GREEK RED-FIGURE COLUMN KRATER  
APULIA, CIRCA 330-320 B.C.**

Each side with the head of a female in profile, her hair dressed with a kekryphalos and radiate stephane, the neck decorated with a band of meandering ivy leaves, 19in (48cm) high

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

UK private collection, P. Adie, acquired from Helios Gallery, UK, in July 2000 and accompanied by a copy of a letter from Helios Gallery. With C.J. Martin (Coins) & Ancient Art Ltd before 2000.





24

24

**A GREEK TERRACOTTA HORSE AND RIDER  
CANOSA, CIRCA 4TH-3RD CENTURY B.C.**

The rider wearing a short tunic secured at the waist with a belt, his right arm raised to hold a now-missing weapon, on a separately modelled horse, with elaborate disc decorated bridle, the forelegs raised with upright rippling mane and flowing tail, with some white slip and pink and green pigment remaining, *11½in (29cm) high*, mounted

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

UK private collection, acquired from Mansour Gallery, London, in the 1980s.

25 \*

**A GREEK TERRACOTTA GROUP OF APHRODITE ON A GOOSE  
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

Or Leda and the Zeus as a swan, the bird with the a long curving neck, the goddess depicted seated on the back of the bird, with drapery around her lower body and wearing a stephane in her hair, *6¼in (15.9cm) long*

£1,500 - 2,000

US\$2,500 - 3,300

€1,900 - 2,500

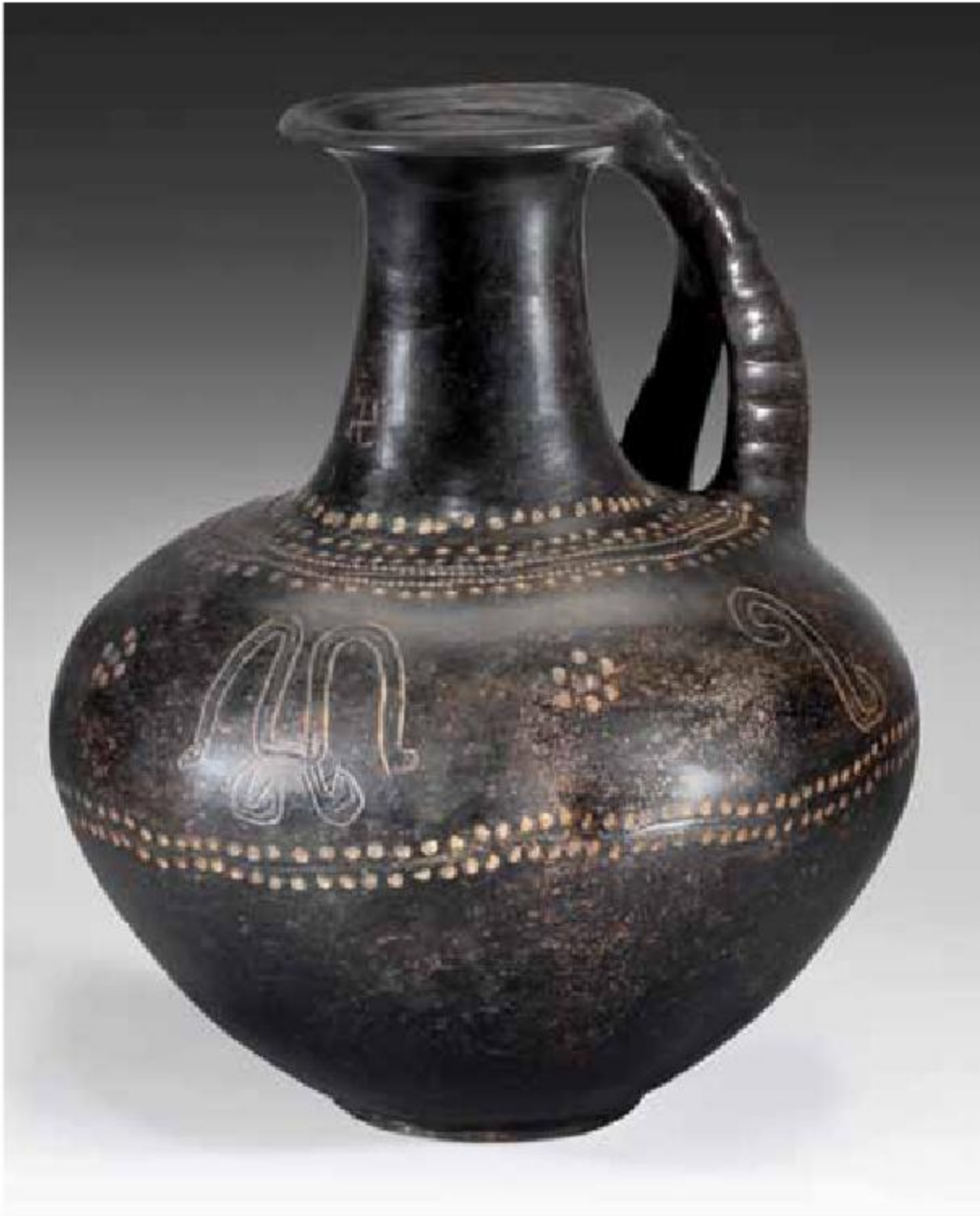
**Provenance**

Swiss private family collection, acquired at Münzen und Medaillen in 1980.



25





26<sup>W</sup>

**A LARGE ITALIC IMPASTO WARE VESSEL  
NEOLITHIC PERIOD, CIRCA 3RD MILLENNIUM  
B.C.**

With squat piriform body, tapering neck and everted rim, the pronged handle moulded with horizontal ribs resembling a ram's horn, the polished dark grey surface decorated with impressions, a swastika motif over the neck, several concentric bands of stamped dot-and-circles and dots over the shoulder and body and over the handle, the body with two abstract motifs alternating with two scrolls and stamped circles arranged in the form of rosettes, *15¾in (40cm) high*

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

Swedish private collection, acquired from Galerie Rhea, Zurich, in 2002.

Swiss private collection, acquired before 1970.

Accompanied by a thermoluminescence report from Laboratory Ralf Kotalla.

26



27

**AN ETRUSCAN TERRACOTTA MALE VOTIVE  
HEAD  
CIRCA 3RD CENTURY B.C.**

Of hollow form, depicted with youthful features, a mass of curls showing beneath the himation, with some red pigment remaining, *11in (29cm) high*

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

UK private collection, P. Adie, with a copy of a certificate of authenticity from Helios Gallery dated October 2000.

French private collection, formed in the 1950s-1970s.

27



28 \*

**AN ETRUSCAN POTTERY AMPHORA  
CIRCA 4TH CENTURY B.C.**

The upper section decorated with black slip, two panels decorated respectively with five swans and four swans with two cygnets, with dots on the field, the lower half left blank with three parallel black lines, 12½in (32cm) high

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,500

**Provenance**

Barbara Mertz Collection, Florida, USA, acquired in the 1960s.



28

29 \*

**A EUROPEAN POTTERY TANKARD  
EARLY BRONZE AGE, CIRCA 2000 B.C.**

The vessel with a curved body decorated with four nipple-like projections, the tall cylindrical neck decorated with four encircling grooves above with join with the body, a single-handle at the top, 5½in (14cm) high

£1,000 - 1,500

US\$1,700 - 2,500

€1,300 - 1,900

**Provenance**

Swiss private collection.  
Cahn Auktionen AG, Basel, Auktion 5, 16 September 2010, lot 310.  
Dr. Siegfried Zimmer Collection, inv. no. 220.  
According to the collection label the vessel was acquired at auction in 1956 at Rosen, Berlin, no. 1532 and its original findspot was Obornik/Posen.



29





30

**AN ETRUSCAN BRONZE BOWL  
CIRCA 4TH CENTURY B.C.**

The round shallow bowl with straight walls, the two U-shaped handles with lotus bud terminals, attached to hinged protomes decorated with a female head in relief, in the archaistic style, with almond-shaped eyes, smiling mouth and long hair arranged in plaits falling at the sides of the face, 13in (33cm) diam excluding handles

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

German private collection, purchased from Galerie Heseler, Munich, in 1988.



31 \*

**A GREEK BRONZE FIGURE OF PAN  
CIRCA 5TH-4TH CENTURY B.C.**

The goat legged god shown dancing with his right hoof raised, wearing a cap with short horns attached, a flute in the left hand, with well defined pectorals and a small tail at the back, 4¼in (11.3cm) high, mounted

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,500

**Provenance**

American private collection, acquired at Sotheby's Parke Bernet, New York, 14 December 1978, lot 265.

Sotheby's, London, *The Smeets Collection of Antiquities*, 7 November 1977, lot 172.

Henri Smeets Collection, Weert, The Netherlands, 1961-77.

Münzen und Medaillen, Basel, 13 May 1961, lot 61.

**Published**

*A Private Collection*, a Catalogue of The Henri Smeets Collection, Weert, 1975, no. 163.

**Literature**

For two other similar bronze figures of Pan, cf. O.W. Muscarella, *Ancient Art, the Norbert Schimmel Collection*, Cleveland Museum of Art, 1974, nos. 25 and 25bis (with reference to the Smeets figure).





32

**AN ETRUSCAN BRONZE MIRROR  
CIRCA 4TH-3RD CENTURY B.C.**

Engraved with a naked female figure, holding her himation out behind her, wearing bangles on her arms, a pendant necklace and beaded collar, wearing earrings and a bandeau in her wavy hair, with a goose by her feet and a casket in the field, surrounded by a laurel leaf border, with a scrolled heart motif at the base of the handle, *9in (23.2cm) high*

£5,000 - 7,000  
US\$8,300 - 12,000  
€6,300 - 8,800

**Provenance**

Robert Knight Collection, UK, purchased at Bonhams London, 13 October 2006, lot 183.

English private collection, purchased from Cecil Court in the 1960s and 1970s.





33 \* W

**A GREEK MARBLE RELIEF**

**LATE CLASSICAL - EARLY HELLENISTIC PERIOD, CIRCA LATE 4TH-3RD CENTURY B.C.**

Probably a funerary stele, composed of a recessed panel with a figural scene carved in relief, depicting a female figure standing frontally in contrapposto with the weight on her right leg, her left leg relaxed, draped in a long high-belted chiton, her right arm at her side and holding a water urn aloft on her left shoulder, her head turned to her right, standing on a relief groundline, the remains of an architrave above, 19in (48cm) high

£12,000 - 15,000

US\$20,000 - 25,000

€15,000 - 19,000

**Provenance**

American private collection, New York, acquired in 2009 from the New York art market.

American private collection, Kingston, New York, acquired in the mid-1990s.

**Literature**

The stance and high-belted chiton of this statue of a girl are reminiscent of attendants on Attic funerary stelai, for example the Stele of Kallisto in Athens (NM 732), cf. B.S. Ridgway, *Fourth-Century Styles in Greek Sculpture*, London, 1997, pl. 40. For a similar funerary statue of a servant girl now in the Kimbell Art Museum, Fort Worth, Texas (AP 72.3), cf. C.C. Vermeule, *Greek and Roman Sculpture in America*, Berkeley and Los Angeles, 1981, p. 111, no. 82.





34 \*

**A GREEK MARBLE MALE HEAD**

**HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.**

Probably depicting a deity or hero, likely Hercules, with large deep-set eyes beneath a heavy browline, the top and back roughly hewn, the hair probably separately added in stucco, 9¾in (24.7cm) high, mounted

£40,000 - 60,000

US\$66,000 - 99,000

€50,000 - 75,000

**Provenance**

American private collection, California, acquired in 2003 from Jean-Philippe Marraud de Serres, Paris.

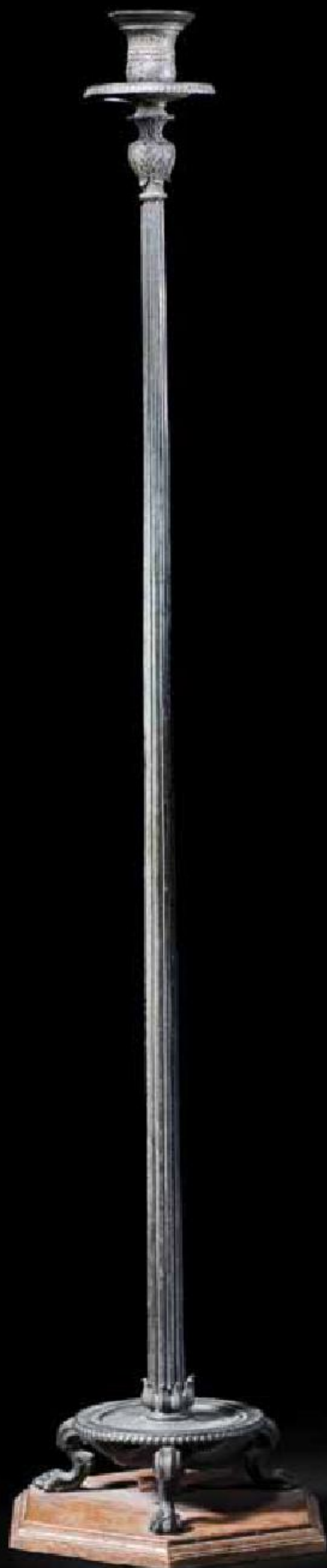
French private collection, before 2000.

**Literature**

According to R.R.R. Smith, *Hellenistic Sculpture*, London, 19991, p. 206, the 'use of various types of marble-saving techniques' such as the addition of stucco for the hair, are typical of the Hellenistic sculpture of Alexandria. For a portrait of a late Ptolemy with added stucco hair and beard, now in the Boston Museum of Fine Arts, acc. no. 5951, cf. R.R.R. Smith, *op. cit.*, no. 244.

This lot has been previously identified as a portrait of Ptolemy (I) Soter. Whilst the royal head from the Alexandria Serapeion group demonstrates a similar ideal god-like quality and lack of individualism in its portrait style, this lot is closer to the idealised treatment of the face and features seen on the Serapeion Serapis, now in the Graeco-Roman Museum, Alexandria, no. 3912 R.R.R. Smith *op. cit.*, p. 207, no. 227.3.





35<sup>W</sup>

**A ROMAN BRONZE CANDELABRUM  
CIRCA 1ST CENTURY A.D.**

The tripod base formed of three lion paws, conjoined to an openwork ring housing holding the tapered base of the fluted shaft, a large circular plate resting above with a petal shaped collar from which emerges the shaft, the plate has a rim moulded with a pattern of ovolo, the upper side of the plate moulded with concentric circle motifs with some petal motifs around the outer and inner edge, the top of the shaft surmounted by a separately made element with acanthus leaves modelled as decoration, a small circular spool above with ovolo design decorating the rim, the top element on which the lamp would have rested is formed in the shape of an inverted bell modelled with palmette leaves and other foliate motifs, 53½ in (135.8cm) high, mounted

£10,000 - 15,000

US\$17,000 - 25,000

€13,000 - 19,000

**Provenance**

UK private collection, inherited by the present owner from his grandmother, Ursula Greville (1894-1991), who was given the candelabrum as a gift by the eminent archaeologist Sir Leonard Woolley (1880-1952). Accompanied by a copy of a photo of Ursula Greville.

**Literature**

Candelabra, or lamp stands, were used to support lamps used by the Romans for illumination. A bronze or terracotta lamp would have been placed on top of the stand. There is a Roman bronze lamp stand with some similar elements in the Walters Art Gallery, Baltimore, USA, accession number 54.1915.











36

**A ROMAN MARBLE PORTRAIT HEAD OF A MAN  
EARLY IMPERIAL PERIOD, CIRCA LATE 1ST CENTURY B.C. –  
EARLY 1ST CENTURY A.D.**

Depicted with strong and dynamic features, the heavy brow drawn together in a frown with arched brows, the large almond-shaped eyes with creases at the corners, the shapely mouth with lips slightly parted, the head turning slightly with creases at the neck, the hair brushed forward in curling locks at the forehead and ears, the back separately carved and now missing, 10¼in (26cm) high, mounted

**£40,000 - 60,000**

**US\$66,000 - 99,000**

**€50,000 - 75,000**

**Provenance**

UK private collection, acquired from Donati Arte Classica, Lugano, Switzerland, in 2012.

Ugo Donati Collection, (14 October 1891 – 23 July 1967), Molinazzo di Monteggio, Lugano, Switzerland, acquired in the 1940s, thence by descent circa 1967 to Gianni Donati, Rovello di Savosa, Lugano, Switzerland, and then to Dr Nicola Donati, Neggio, Lugano, Switzerland, until 2012.

**Literature**

The somewhat idealised facial features, manner of carving, and form of the hairlocks of this portrait suggest a date in the early imperial period, under the influence of Augustan classicism. However, the modelling of the surfaces, especially in the area of the eyes, looks back somewhat to late Roman Republican portraiture, especially as in portraits of Marcus Vipsanius Agrippa, the loyal friend and son-in-law of Augustus. In fact, the portrait features of this individual vaguely resemble those of Agrippa, particularly the areas of the lips and eyebrows, though the profile view and the arrangement of hairlocks over the forehead do not compare well with the established portraiture of Agrippa.

One of the best known portraits of Agrippa is from Gabii (Italy), now in the Louvre in Paris, with other replicas adhering to this type. Cf. L. Fabbrini, 'Marco Vipsanio Agrippa. Concordanze e discordanze iconografiche. Nuovi contributi,' in *Eikones: Studien zum griechischen und römischen Bildnis, Festschrift für H. Jucker*, AntK Beiheft 12, Bern, 1980, pp. 96-107; and more recently, D. Boschung, *Gens Augusta: Untersuchungen zu Aufstellung, Wirkung und Bedeutung der Statuengruppen des julisch-claudischen Kaiserhauses*, Monumenta Artis Romanae XXXII, Mainz, 2002, pp.45-46, esp. 46, no. 6.10.





In some cases, portraits of members of the imperial family diverge somewhat from the official Rome models, as has been suggested in the case of a portrait sometimes identified as Agrippa from Magnesia in Asia Minor in the Altes Museum in Berlin. M. Kunze et al., *Die Antikensammlung im Pergamonmuseum und in Charlottenburg, Staatliche Museen zu Berlin*, Mainz, 1992, pp. 205-206, no. 94. Yet because of certain differences the Altes head has also been questioned as being a true portrait of Agrippa. Private individuals sometimes imitated to some degree the hairstyles and even facial features of leaders of Rome. This was especially true of partisans or dependents of these Roman aristocrats. This may be the case with our portrait head, or the vague resemblance to Agrippa may be purely coincidental.

This fine life-size white marble head is well preserved at the front. The cavity, rough chiselling, and iron dowel at the back of the head are clear indications that the back section of the head was once added. In addition, the rough surface at the rim of the left ear and a small iron dowel indicate that the now lost rim of the ear was also carved separately and attached. A large section of the back left side of the marble has been roughly worked, as well as a small section of the right back side of the neck.

This rough working of the marble suggests that the sculptor created this head out of an irregular piece of marble, not uncommon in Roman portraiture. In some cases marble-dust stucco was used to fill in or to complete irregularities. Since heads of this sort were regularly placed in niches or against a wall, the back sides would not have been seen.

The way the concave base of the neck has been carved and the partially preserved rounded rim of the neck (still evident on its lower left side) suggest that this head did not break off from either a full length statue or a bust but was carved as only a head, possibly to be mounted on a herm, or pillar.





37

**A ROMAN BRONZE FIGURE OF APHRODITE AND EROS  
CIRCA 1ST CENTURY A.D.**

The nude goddess standing with her weight on her left leg, her hands raised to hold out long tresses, her hair dressed with a crescentic stephane and arranged in a knot at the nape of her neck, flanked by the diminutive figure of winged Eros, the chubby naked figure shown wearing a pilos and stepping forth his left arm bent and right arm extended, set on a ribbed socle, 9in (23cm) overall height including the base, 17¾in (19cm) height of Aphrodite and 2¼in (5.8cm), with an old label, collection number on the underside of the base

**£24,000 - 26,000**

**US\$40,000 - 43,000**

**€30,000 - 33,000**

**Provenance**

Nicolas Koutoulakis Collection, Geneva, Switzerland, acquired before 1970, thence by descent.

Louis De Clercq (1837-1901) Collection, France.

**Published**

A. De Ridder, *Collection de Clercq, Les Bronzes*, Tome III, Paris, 1904, pp.51-52, no.59, where it notes the bronze was acquired by Quarelli.





38 \*

**A ROMAN BRONZE FIGURE OF AN ATHLETE  
CIRCA EARLY 1ST CENTURY B.C. - EARLY 1ST CENTURY A.D.**

Of Polykleitan type, close to the 'Diskophoros', the beautiful youth depicted with a muscular body, standing in contrapposto with the weight on his right leg, his left leg relaxed, with his right arm by his side, his left arm separately made and now missing, his head cast downward and turned slightly to his right, his short hair in tight curls, his facial features finely-cast with articulated eyes probably inlaid in silver, 6 1/8 in (15.5cm) high, mounted

**£20,000 - 30,000**

**US\$33,000 - 50,000**

**€25,000 - 38,000**

**Provenance**

American private collection, New York, acquired from Christie's New York, *The Morven Collection of Ancient Art*, 08 June 2004, lot 471. John W. Kluge Collection, Charlottesville, USA. With Royal-Athena Galleries, New York, 1990. with Herbert A. Cahn, Basel.



**Published**

C.C. Vermeule and J.M. Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge*, New York and Boston, 1992, no. 90-02.

**Exhibited**

*From Olympus to the Underworld, Ancient Bronzes from the John W. Kluge Collection*, Boston, Museum of Fine Arts, 26 March - 23 June 1996.

**Literature**

For further discussion of the Diskophoros of Polykleitos see P. Bol, 'Diskophoros', in H. Beck, P. Bol, M. Bückling & D. Kreikenbom, *Polyklet, Der Bildhauer der griechischen Klassik*, Mainz, 1990. For a bronze statuette in the Louvre, also with silver inlaid eyes, cf. C.H. Hallett, 'Kopienkritik and the Works of Polykleitos' in W.G. Moon, (ed.), *Polykleitos, The Doryphoros, and Tradition*, Univ of Wisconsin Press, 1995, pl. 8.11.





39<sup>W</sup>

**A ROMAN MARBLE TORSO OF DIONYSUS  
CIRCA 1ST-2ND CENTURY A.D.**

The youthful god standing with his weight on his right leg the leg left relaxed, the remnants of a strut at his left leg, wearing an animal skin wrapped around his torso and knotted at his left shoulder, a paw at his left thigh, a tress of his long curling hair falling over his right shoulder, 22½in (57.1cm) high, mounted

£20,000 - 30,000

US\$33,000 - 50,000

€25,000 - 38,000

**Provenance**

American private collection, acquired in the 1980s from the New York art market.





40

**A ROMAN MARBLE FEMALE HEAD  
CIRCA 2ND CENTURY A.D.**

Possibly depicting the goddess Aphrodite or a nymph, the head slightly tilted and turned to the left, with soft round features, the full lips slightly parted, with small ears and almond-shaped eyes beneath a pronounced browline, the centrally-parted wavy hair combed back into a now-missing chignon, *11½in (29cm) high, mounted*

**£15,000 - 20,000**

**US\$25,000 - 33,000**

**€19,000 - 25,000**

**Provenance**

Austrian private collection, acquired from the Vienna art market in the 1950s, thence by descent.





41

**A ROMAN MARBLE HEAD OF HERMES PROPYLAIOS  
CIRCA 1ST-2ND CENTURY A.D.**

Probably originally from a herm, the god with archaic style beard and hair, shown wearing a fillet, the hair arranged in three rows of tight curls around the brow, with almond-shaped eyes, the mouth drilled at the sides,  $9\frac{1}{2}$ in (24cm) high, mounted

£10,000 - 15,000

US\$17,000 - 25,000

€13,000 - 19,000

**Provenance**

Nicolas Koutoulakis Collection, Geneva, acquired circa 1965, thence by descent.

**Literature**

The Hermes Propylaios was a Greek original of circa 430 B.C. created by Alkamenes for the Athenian Acropolis. For a similar Roman copy from Pergamon Cf. A. Stewart, *Greek Sculpture*, Yale, 1990, pp. 267-68, fig. 400. Stewart explains 'The archaistic style ... imparted an aura of ancient sanctity appropriate to the guardians of an entrance dating to Mycenaean times and now monumentalized by the new Periklean Propylaea'.





42 \*

**A GRAECO-ROMAN MARBLE HEAD OF A SATYR  
CIRCA 1ST-2ND CENTURY A.D.**

Depicted facing frontally, with a short curly beard and curly hair, the pointed ears emerging below the large curved ram's horns, attributes of Zeus Ammon, the forehead with deep horizontal expression lines, 9in (23cm) high, mounted

**£15,000 - 20,000**

**US\$25,000 - 33,000**

**€19,000 - 25,000**

**Provenance**

American private collection, acquired at Sotheby's New York, 31 May 1997, lot 295.

Museum of Fine Arts, Boston, no. 76.745, accessioned in 1876.

Charles Callahan Perkins Collection (1823-1886), Boston.

Charles Callahan Perkins was a music composer and art historian who had a pivotal role in the creation of the Museum of Fine Arts in Boston, to which he donated several pieces from his collection of Egyptian and Classical antiquities.

**Published**

M.B. Comstock and C.C. Vermeule, *Sculpture in Stone. The Greek, Roman and Etruscan Collections of the Museum of Fine Arts Boston*, Boston, 1976, p.130, no.200.

**Literature**

The combined representation of a satyr with the attributes of Zeus Ammon is very uncommon with only one other known example from a double herm offered in 1939 to the Ny Carlsberg Glyptotek in Copenhagen. It is likely that also this piece was originally part of a herm decorating a garden. According to Comstock and Vermeule this unusual symbolic combination is a product of the late Hellenistic period and the attempt to represent 'the mythological triumph of Dionysus in India and the real or legendary achievements of Alexander the Great in Egypt and the East'.





43

43<sup>w</sup>

**A ROMAN MARBLE CINERARY URN  
CIRCA 1ST CENTURY A.D.**

Of semi-circular form, the front decorated with a rectangular tabula inscribed in Latin with a five line dedication for 'Epaphroditus', probably a modern addition, the base of the urn decorated with a foliate swag suspended from a ram's head at each corner, with birds in the field, the lid, possibly 19th Century, decorated with feeding birds at the corner acroteria, the pediment with two knotted cornucopia, 16in (41.2cm) high; 16½in (42cm) wide

£10,000 - 15,000

US\$17,000 - 25,000

€13,000 - 19,000

**Provenance**

Sotheby's New York, 11 June 2010, lot 44.

Estate of Joan Griffiths, UK, (Christie's, London, July 28th, 2009, no. 288A, illus.)

Sir Francis Cook, 1st Baronet (1817-1901), Doughty House, Richmond, Surrey, thence by descent.

**Published:**

L. A. Muratori, *Novus Thesaurus Veterum Inscriptionum*, Milan, 1739-1742, p. 1319, no. 8.

A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 642, no. 80.

E. Strong, "Antiques in the Collection of Sir Frederic Cook, Bart., at Doughty House, Richmond," *Journal of Hellenic Studies*, vol. 28, 1908, p. 40, no. 65, fig. 23.

E. Strong, *Antiques in the Collection of Sir Frederic Cook, Bart., at Doughty House, Richmond* [reprint of JHS article], 1908, p. 42, no. 65, fig. 23.

The inscription to L. Casperius Epaphroditus, which scholars deem to be a modern addition, is likely to have been copied from one in Naples (CIL VI.14480; *Catalogo delle iscrizioni latine del Museo di Napoli*, vol. 1, Naples, 2000, p. 114-115, no. 218).



44



44 \*

**A ROMAN MARBLE CINERARY URN  
CIRCA 2ND-3RD CENTURY A.D.**

The front panel flanked by two incised fern leaves, inscribed 'D. M. TITIANES FECIT CONIVGI RVFINVUS CN SER CVM TIBERIO PATRE EIVS', 'To the Shades of the Dead. Titianes Rufinus the slave of Gnaeus did (this) for his wife with Tiberius her father', the square body decorated with brick-like incision on the sides, the possibly later gabled lid with palmette acroteria and central wreath, not belonging, *10in x 9in x 10¾in (25.5cm x 23cm x 27cm)*

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

J.A. Person Collection, California, inherited in 1992.  
Deceased estate of Dr Charles R. Paul (d.1992), Los Angeles, California, formed between 1965-1985.  
Accompanied by a copy of a Survey Appraisal of the deceased estate of Charles R. Paul, dated 10 November 1992, no.17.

45 <sup>W</sup>

**A ROMAN MARBLE INSCRIBED MEMORIAL FRAGMENT  
CIRCA 1ST-2ND CENTURY A.D.**

Consisting of a lower fragment of a large tablet, probably originally from Rome, inscribed with four lines of finely-carved Latin text in capitals, composed of four Roman names, the first two masculine in the dative or ablative case, the third and fourth feminine, in the nominative or ablative case

[...]ITIO SEX[...]

[...]NIO Q F[...]

[...]NELIA FO[...]

[...]A Q F POS[...]

a raised border at the base, *17in (43.1cm) high*, mounted

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

UK private collection, acquired from Charles Ede Limited in 2008.  
Marchioness of Dufferin and Ava Collection, acquired circa 1950 and thence by descent.

**Literature**

The inscription can be read as

[...?Dom]itio Sex[(ti) f(ilio)...]

[...]nio Q(uinti) f(ilio)[...]

[...?Cor]nelia Fo[?rtunata...]

[...]a Q(uinti) f(ilia) Pos[?tuma...]

Therefore a tentative translation is '...to [...] Domitius [...], son of Sextus; to [...]nius [...], son of Quintus; Cornelia Fortunata; [...]a Postuma daughter of Quintus.'

All four are Roman citizens as they each have nomen and cognomen and three of them filiation. The men would usually have had praenomen as well and probably a voting tribe both of which are now lost. It is unclear what the relationship was between the four individuals and also what the purpose was for the erection of the inscription.



45





46

**A ROMAN BRONZE ATTACHMENT IN THE FORM OF A BOAR  
CIRCA 2ND-3RD CENTURY A.D.**

Composed of a curving upper section, the terminal in the form of a boar emerging from three petals, set on an integral rectangular platform with a suspension ring beneath, *8½in (21.6cm) high, mounted*

**£4,000 - 6,000**

**US\$6,600 - 9,900**

**€5,000 - 7,500**

**Provenance**

French private collection, acquired in Paris in the early 1970s.

47

**A ROMAN BRONZE OIL LAMP  
CIRCA 2ND CENTURY A.D.**

In the form of a bull's head, with short curved horns and hairy ears, large nose and round eyes with hollow pupils, possibly once inlaid with silver, the forehead adorned with curls, the nozzle protruding from mouth, the hoop handle surmounted by a leaf and a hinge for the now-missing lid, *6in (15.5cm) long*

**£3,000 - 4,000**

**US\$5,000 - 6,600**

**€3,800 - 5,000**

**Provenance**

Yanto Alexander Fine Art, Netherlands, 2012.

H. Schmidtgen Collection, Germany, acquired in the 1980s.

European private collection, acquired on the German art market in the 1960s.





48

**A ROMAN BRONZE HORSE  
CIRCA 1ST-2ND CENTURY A.D.**

The prancing equine with left foreleg raised, the mouth opened, depicted with wide lidded eyes, wavy mane and muscular body, *3½in (9.4cm) long, 3¾in (9.5cm) high*, mounted

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

English private collection.

UK deceased estate, reputedly excavated in Sussex, between 1960-1980.



49 \*

**A ROMAN BRONZE GOAT  
CIRCA 1ST-2ND CENTURY A.D.**

Shown standing in an alert pose, the head slightly turned to the left, with long horns curving backwards and shaggy woollen fleece and beard, *4½in (11.5cm) long*, mounted

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

Abner Rafael Collection, Rego Park, York, USA, acquired in the 1970s.







50

**A ROMAN MARBLE HEAD OF A BULL  
CIRCA 2ND CENTURY A.D.**

Possibly from a large relief, in profile, with large almond-shaped eyes with detailed lids and deep tear ducts, short snout with deeply carved nostrils, and marked folds of the skin and dewlap, with a triangle of hair over the forehead between the small ears and missing horns, *10¼in (26cm) high*, mounted

**£6,000 - 8,000**

**US\$9,900 - 13,000**

**€7,500 - 10,000**

**Provenance**

UK private collection, acquired in Switzerland between the 1970s-1980s, thence by descent.





51<sup>W</sup>

**A ROMAN MARBLE CORINTHIAN COLUMN CAPITAL  
CIRCA 2ND-3RD CENTURY A.D.**

With three tiers of overlapping acanthus leaves with drilled detail, the abacus with central rosettes, supported at the corners with acanthus leaf volutes, *15¼in (39cm) high; 17in (43cm) wide*

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

English private collection, R.E., acquired circa 1970 in Berkshire.





52

**A ROMAN MARBLE FIGURE OF APHRODITE  
CIRCA 2ND CENTURY A.D.**

The goddess standing draped in a chiton with the himation over the top, holding a large pine cone in her right hand, a small erote reaching up to clutch her left hand, another small erote sitting on her left shoulder, some polychrome remaining on her hair, 12in (30.6cm) high, mounted

£7,000 - 9,000

US\$12,000 - 15,000

€8,800 - 11,000

**Provenance**

French private collection, acquired in the 1960s from the Paris art market.





53

**A ROMAN MARBLE SATYR  
CIRCA 2ND CENTURY A.D.**

Depicted with face tilted to the right, the horns issuing from a pair of curls at the centre of the forehead, the full beard with drilled curls, a nebris knotted at the neck, the well defined muscular torso diagonally draped with a foliate garland of ivy berries and fruit, *10in (27cm) high*

**£5,000 - 8,000**

**US\$8,300 - 13,000**

**€6,300 - 10,000**

**Provenance**

UK private collection, P. Adie.

With Oliver Forge and Brendan Lynch, London, accompanied by a copy of the receipt dated 10 April 2000.





54

**A ROMAN MARBLE HEAD OF DIONYSUS  
CIRCA 1ST CENTURY A.D.**

The youthful god depicted with an oval face, the eyes with contoured lids, his fleshy bowed lips indented at the corners, his wavy hair secured in a low chignon at the back, wearing a wreath of ivy and berries framing his face, and held with a fillet across his forehead, *6in (15.2cm) high*, mounted

**£3,500 - 4,000**  
**US\$5,800 - 6,600**  
**€4,400 - 5,000**

**Provenance**

With Jean-David Cahn, Basel 2006.  
Mr Eberhard Jovy Collection, Düsseldorf, formed between 1960-1980.



55

**A ROMAN MARBLE HEAD OF A WOMAN  
CIRCA 2ND CENTURY A.D.**

With her hair centrally parted and decorated with a stephane tied into a chignon at the base of her neck, gazing upwards to her right, the pupils of her eyes drilled, *4in (10cm) high*, mounted

**£2,000 - 2,500**  
**US\$3,300 - 4,100**  
**€2,500 - 3,100**

**Provenance**

Belgian private collection, Monsieur D, acquired before 1990.





56

**A ROMAN MARBLE HEAD OF ZEUS SERAPIS  
CIRCA 2ND CENTURY A.D.**

With deeply drilled long curly hair and thick beard, the modius broken away at top of head, *5in (12.5cm) high*, mounted

**£6,000 - 8,000**

**US\$9,900 - 13,000**

**€7,500 - 10,000**

**Provenance**

Christie's London, 18 October 2005, lot 189.

Australian private collection; acquired from Charles Ede Ltd., London, 2003.

With Tomasso Brothers Fine Art, before 2000.





57  
**A ROMAN BRONZE FIGURE OF APHRODITE  
 CIRCA 2ND CENTURY A.D.**

The goddess depicted standing, wearing a chiton and himation, her centrally-parted hair tied back into a chignon and surmounted by a diadem, with two tresses falling over the shoulders, set on a reel-shaped plinth, *6¼in (16cm) high including the base*

£2,000 - 3,000  
 US\$3,300 - 5,000  
 €2,500 - 3,800

**Provenance**

Sotheby's, London, 8 July 1993, lot 187.  
 English private collection, London, formed between the 1960s-1980s.



58  
**A ROMAN BRONZE STATUE FRAGMENT OF A FAUN  
 CIRCA 1ST CENTURY A.D.**

Standing naked with a goat skin tied around his waist, the small curly tail visible above at the back, the right arm raised, the fist clenched holding an unidentified object, the head turned to the left, with short tufts of a goatee beard below the chin and small protruding goats horns, with pointed ears and an ivy-leaf wreath in his hair, *5in (12.7cm) high, mounted*

£2,000 - 3,000  
 US\$3,300 - 5,000  
 €2,500 - 3,800

**Provenance**

Robert Knight Collection, UK, purchased at Bonhams London, 13 October 2006, lot 198.  
 French private collection, formed in the 1970s.





59

**A ROMAN BRONZE FIGURE OF HERAKLES BIBAX  
CIRCA 2ND CENTURY A.D.**

The hero depicted nude with defined musculature, standing with the weight resting on the right leg, off balance, the torso bent backwards as if in the act of falling, his head turned on the right, tilted almost resting on the shoulder, with thick curly beard and short curly hair secured with a wreath and long fillet falling over the shoulders, the wide-open eye with detailed pupils, holding a separately-cast club in the right hand and a separately-cast lion skin draped around the left arm, the left hand open holding the now-missing vessel,  $5\frac{3}{4}$ in (14.5cm) high

£8,000 - 12,000

US\$13,000 - 20,000

€10,000 - 15,000

**Provenance**

Austrian private collection, Vienna, acquired from Dr. Alexander Atanasov in Munich in 1980.

**Literature**

For another bronze statue of a drunken Herakles of the Hellenistic period, in a similar pose with the arm holding the club raised, cf. Fitzwilliam Museum, Cambridge, Leake Collection, acc. no. GR 1.1864.





60

**A ROMAN MARBLE HEAD OF ATHENA  
CIRCA 1ST CENTURY A.D.**

The top of the goddess's head is cut-off with a raised rectangular tang for attachment of her helmet, once separately carved and now missing, her waving hair centrally-parted and drawn back towards the base of her neck, the remnants of an iron pin at the back, her eyes with incised detail, her mouth drilled at the corners, *5in (13cm) high*, mounted

**£8,000 - 12,000**

**US\$13,000 - 20,000**

**€10,000 - 15,000**

**Provenance**

French private collection, Paris, acquired in the 1960s.

**Literature**

This head of Athena appears to be of the Athena Hephaistia Type, after the late 5th Century Greek original attributed to Alcamenes, which stood beside the statue of Hephaistos in his temple in the Agora in Athens. With this type, the peak of the helmet covers the front of the goddess's hair and the top of her forehead. For similar examples, cf. M. Bieber, *Ancient Copies*, New York, 1977, pls. 62-3.





61

**A ROMAN MARBLE HEAD OF APHRODITE  
CIRCA 2ND CENTURY A.D.**

The goddess depicted turning slightly to her left, with a smiling mouth and her pupils drilled, her hair centrally-parted and bound with a fillet, secured in a chignon at the base of her neck, with a top knot tied above her forehead, some polychrome remaining on her hair and face, *7in (18cm) high, mounted*

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

German private collection, acquired in the late 1970s to early 1980s.





62

**A ROMAN MARBLE HERM OF EROS  
CIRCA 1ST CENTURY A.D.**

With a rounded face and smiling open mouth, the hair with a top-knot, drawn away from the face and bound in a fillet with long curls over the shoulders, the back flat, *7in (17.8cm) high, mounted*

**£6,000 - 8,000**

**US\$9,900 - 13,000**

**€7,500 - 10,000**

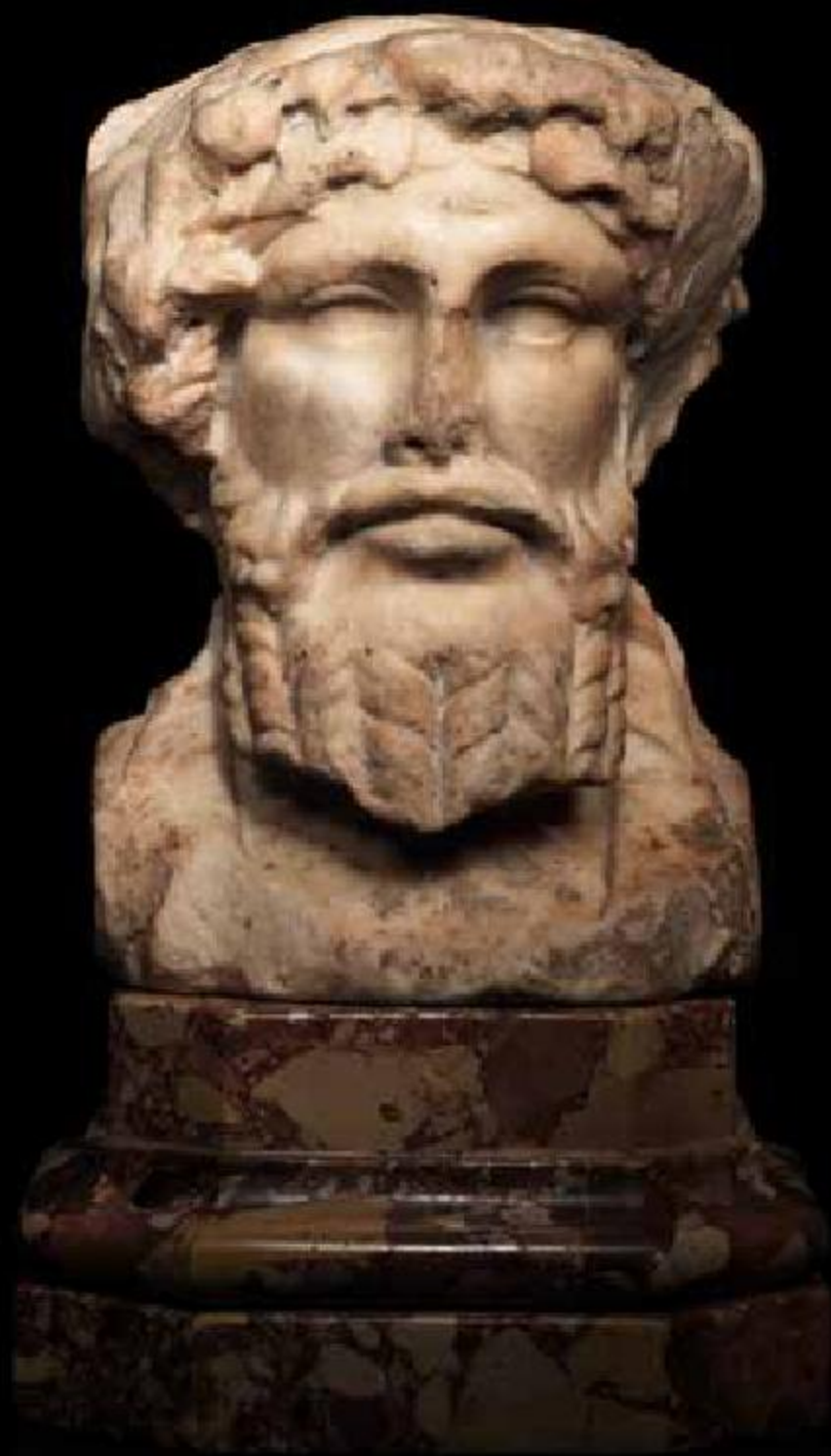
**Provenance**

English private collection, acquired in the 1950s.

63

**NO LOT**





64

**A ROMAN MARBLE JANIFORM HERM BUST OF DIONYSUS  
CIRCA 1ST CENTURY A.D.**

One side depicting the youthful Dionysus wearing a vine wreath in his hair with long flowing tresses falling at his shoulders, the other side representing a mature Dionysus, also wearing a wreath, with a curling moustache and long archaising beard, *8¾in (22.1cm) high*, mounted

£15,000 - 20,000

US\$25,000 - 33,000

€19,000 - 25,000

**Provenance**

Belgian private collection of Mr. Y.D., Brussels acquired in the 1980s.





65

**A ROMAN MARBLE HEAD OF SERAPIS  
CIRCA 1ST-2ND CENTURY A.D.**

After a Hellenistic original by Bryaxis, the god depicted with a strong brow and softly moulded facial features, his mouth slightly open, the curling beard with drilled detail, long hair falling around his face, wearing the modius atop his head, the remains of his shoulders still preserved, 11in (28cm) high, mounted

£3,000 - 5,000  
US\$5,000 - 8,300  
€3,800 - 6,300

**Provenance**

French private collection of Mr. C. Simon of Bach in Naves near Correze, France, acquired in the early 20th Century and thence by descent.

**Literature**

The prototype for such representations of Serapis is the statue sculpted by Bryaxis for Alexandria, between 286-278 B.C. Cf. M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1955, figs. 296-7.



66

**A ROMAN MARBLE HEAD OF HERAKLES  
CIRCA 2ND CENTURY A.D.**

The youthful hero depicted with short curly hair, wearing a wreath with large rosettes, 8in (20cm) high, mounted

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

English private collection, acquired in Paris in the 1920s-1930s, thence by descent.

The wooden base of this head was made by Kichizô Inagaki (1876-1951), the famous Japanese cabinet-maker who worked in Paris during the Interwar Period.

**Literature**

For a similar Roman statue of young Herakles copied after a Skopaic type from the 4th Century B.C. at the Los Angeles County Museum of Art, cf. C.C. Vermeule, *Greek and Roman sculpture in America*, Berkeley and Los Angeles, 1981, no.49.





67

**A ROMAN MARBLE HEAD OF HERAKLES  
CIRCA 1ST-2ND CENTURY A.D.**

With a thick curling moustache and prominent brow, wearing the lion skin on his head, the head of the bearded hero appearing to emerge from its open jaws, *9½in (24.2cm) high, mounted*

£12,000 - 15,000

US\$20,000 - 25,000

€15,000 - 19,000

**Provenance**

French private collection of an artist, acquired in the 1950s, thence by descent.





68 <sup>W</sup>

**A GREEK MARBLE FUNERARY STELE  
ROMAN PERIOD, CIRCA 1ST CENTURY A.D.**

Surmounted by a pediment, the recessed central panel sculpted with three figures in relief, the deceased male figure seated on the left wearing a himation, his arm reaching out to hold the hand of a female figure standing on the right draped in a himation over a full-length chiton, a male figure standing at the back depicted frontally and enveloped in a himation,  $34\frac{1}{4}$ in (87cm) high, mounted

£3,000 - 4,000  
US\$5,000 - 6,600  
€3,800 - 5,000

**Provenance**

German private collection, acquired in the late 1970s, thence by descent.



69 \* <sup>W</sup>

**A ROMAN LIMESTONE FUNERARY STELE  
CIRCA 2ND CENTURY A.D.**

Of rectangular form, depicting a draped bust of a young man in high relief within a niche, a two-line dedicatory Greek inscription below, SABINE AWRE XAIRE KY PERITI ON, translated as 'Farewell Sabinus who died before your time, 20(?) day of Peritios',  $23\frac{1}{2}$ in x  $17\frac{3}{4}$ in x 6in (60cm x 45cm x 15cm), mounted

£3,000 - 5,000  
US\$5,000 - 8,300  
€3,800 - 6,300

**Provenance**

Roy Hofheinz (1912-1982) Collection, Texas, USA, acquired in the 1970s.



# A ROMAN LIMESTONE FUNERARY STELE OF A WOMAN

GALLIA NARBONENSIS, ANTONINE-SEVERAN, SECOND HALF OF THE 2ND CENTURY A.D.

The upper register composed of a female figure in high relief, standing between two columns, depicted facing frontally, the weight on her left leg, her right leg relaxed and bent at the knee, draped in a long chiton with a himation over the top, draped across her body and over her right shoulder, holding a wreath in her right hand, a cornucopia in the crook of her left arm, her hair finely carved in the melon-style of waves, surmounting the lower register composed of a tabula inside a stepped border, inscribed with a seven line Latin inscription in capital letters for the deceased D M CAECILIA PROCULA VIXIT ANNIS XXI CAECILII PATER ET FELIX MARITUS EIUS DEDICAVERT H S E, 45 1/4 in (115cm) high

£20,000 - 30,000

US\$33,000 - 50,000

€25,000 - 38,000

## Provenance

Swiss private collection.

Cahn Auktionen AG, Auktion 5, 16 September 2010, lot 381.

Collection of Mr D., France, collected circa 1920.

## Literature

The Latin inscription can be read as 'D(is) M(anibus) s(acrum). Caecilia/Procula uixit / annis (viginti uno), Cae/cilii pater et / Felix maritus / eius dedica/uerunt. H(ic) s(ita) e(st).'

This can be translated as

'To the shades of the departed, here lies Caecilia Procula, aged twenty-one, the Caecillii, her father and Felix her husband dedicated this father and husband both shared the name Caecilius'.

The finely carved inscription records that the deceased left behind no children, only a father and a husband. All three were perhaps freedmen/ women of a Caecilius as both husband and father shared the name. However it is more likely that this is a family group descended from a freedman as they were of a sufficient prominence and wealth to merit such a large and well-carved funerary monument. The attributes of the cornucopia and wreath, although commonplace, are indicative of the social standing of the family. It is likely that this stele belonged to a larger family funerary monument as suggested by the projection at the back of the stele.

For similar depictions of women from the Antonine and Severan Periods, cf. C.C. Vermeule, *Greek and Roman Sculpture in America*, Berkeley & Los Angeles, 1981, p. 345, no. 298. Also K. Fittschen & P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom III. Kaiserinnen und Prinzenbildnisse, Frauenporträts*, Mainz, 1983, no. 144, fig. 171-172.







71  
**A ROMAN MARBLE BUST OF ZEUS  
 CIRCA 2ND CENTURY A.D.**

The god depicted with thick beard, long moustache and deeply-drilled curly hair, with drapery hanging over the left shoulder, on an integral round plinth, *13in (33cm) high*

£4,000 - 5,000  
 US\$6,600 - 8,300  
 €5,000 - 6,300

**Provenance**

UK private collection, acquired from Mahboubian Gallery, London, in the 1980s.



72  
**A ROMAN MARBLE PORTRAIT HEAD OF A YOUTH  
 EASTERN EMPIRE, CIRCA 2ND CENTURY A.D.**

The flat backed head depicted with thick curls, the face with lidded almond shaped eyes and plump sensuous lips, *11½in (29cm) high*, mounted

£2,000 - 3,000  
 US\$3,300 - 5,000  
 €2,500 - 3,800

**Provenance**

UK private collection, P. Adie, acquired from Helios Gallery, UK, in November 1999 and accompanied by a copy of a letter from Helios Gallery.  
 London art market, 1980s-1990s.





73<sup>W</sup>

**A ROMAN MARBLE BUST OF CERES  
CIRCA 2ND-3RD CENTURY A.D.**

The goddess with centrally-parted wavy hair, a wreath holding her veil in place, wearing a chiton and set on an integral raised oval base, 20in (55cm) high

£20,000 - 25,000

US\$33,000 - 41,000

€25,000 - 31,000

**Provenance**

Belgian Art Market.

With Ceres GmbH, Hamburg, Germany, 2004.

German private collection of Mr D, Hamburg from 1999-2004.





74

**A ROMAN MARBLE PORTRAIT HEAD OF A CHILD  
SEVERAN PERIOD, CIRCA LATE 2ND CENTURY A.D.**

The rounded face with soft features, the eyes with drilled pupils gazing upwards, the lips curved into a small smile, with waving hair brushed forward from the crown, curling in front of the ears, 6in (15.2cm) high, mounted

£8,000 - 12,000

US\$13,000 - 20,000

€10,000 - 15,000

**Provenance**

German private collection, acquired in the late 19th Century, thence by descent. Johann Georg Dominicus von Linbrunn (1714-1787) Collection, Germany.

**Literature**

This portrait is close to representations of the Severan princes Geta and Caracalla as children. Cf. A.M Brizzolara, *Le Sculture del Museo Civico Archeologico di Bologna La Collezione Marsili*, Bologna, 1986, p. 297, cat no. 66, pl. 142.





75 \*

**A ROMAN MARBLE MALE PORTRAIT HEAD  
CIRCA 3RD CENTURY A.D.**

With short beard and curly hair, a thin moustache framing his lips, the large heavy-lidded eyes with incised pupils, mounted on a separate Roman marble base in the form of a palm tree trunk,  $4\frac{3}{4}$ in (12cm) height of the head; 3in (7.5cm) height of the base, mounted

£8,000 - 10,000

US\$13,000 - 17,000

€10,000 - 13,000

**Provenance**

David and Geraldine Pincus Collection, New York, acquired circa 1970.

**Literature**

The head is reminiscent of mature portraits of Geta, particularly the arrangement of the tight curls and the creased brow. For example, a bust in the Museo Capitolino, Rome, Inv. no. 468. Cf. K. Fittschen & P. Zanker, *Katalog der römischen Porträts in den Capitulinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom. 1: Kaiser- und Prinzenbildnisse*, BeitrESkAr 3, Mainz, 1985, p.102, Cat. no.88, pl.106-107.





76<sup>W</sup>

**A ROMAN MARBLE PORTRAIT BUST OF THE EMPEROR  
ANTONINUS PIUS**

**ANTONINE PERIOD, CIRCA A.D. 138-161**

Depicted life-size, with a full beard and curling moustache framing a slightly smiling mouth with thin lips, his head turned slightly to his left, his heavy-lidded eyes articulated and re-cut below a creased brow, his hair combed forward with thick curls at the temples and the middle of the forehead, the bust not belonging, wearing a cuirass over a tunic, the tasselled straps visible on his right shoulder, a paludamentum swathed over the top, falling in deep folds at the front, fastened at his right shoulder with a domed rosette brooch, a finely-carved fringe to the ends of the cloak over his left shoulder, set on a later socle, with 18th-19th Century restorations and recutting to the eyes, 28<sup>3</sup>/<sub>4</sub>in (73cm) height of head and bust; 35in (89cm) including socle

£50,000 - 70,000

US\$83,000 - 120,000

€63,000 - 88,000

**Provenance**

English private collection, acquired in the early 1980s.  
From the 18th-19th Century restoration, presumably from an old Grand Tour collection.

**Literature**

Titus Aurelius Fulvius Boionius Antoninus was born 19 September A.D.86 at Lanuvium, near Rome, to a consular family. He held several positions of authority during the Emperor Hadrian's rule and after the death of Hadrian's intended successor, Aelius Verus in early 138, Antoninus was named heir. Antoninus Pius became Emperor at the age of 52, and his portrait types depict him as a never-aging adult. See D. Kleiner, *Roman Sculpture*, Yale, 1992, pp. 268-9.

Max Wegner, has discussed the surviving portraits extensively and divided them into three basic types (M. Wegner, *Die Herrscherbildnisse in antoninischer Zeit* [*Das römische Herrscherbild*, part II, vol.4, Mann, 1939]). This portrait appears to accord with the Vatican Sala a Croce Greca 595 type created circa A.D. 147-9, around the time of his decennalia. For a similar arrangement of drapery on a bust of Antoninus Pius, cf. Kleiner, *op. cit.*, p. 270, fig. 233.







77 \* W

**A ROMAN MARBLE PORTRAIT BUST OF A  
PHILOSOPHER, PROBABLY SOCRATES  
CIRCA 3RD QUARTER OF THE 2ND CENTURY  
A.D.**

Over life-size, depicted in mature age with a full deeply-drilled curling beard, his hair a mass of curls, the hairline receding with sparser curls above his forehead, with a creased brow and deep-set eyes beneath an imposing browline, the eyes with incised irises and heavy lids, wearing a cloak around his upper body, with thick folds thrown over his left shoulder, set on an integral circular stepped pedestal, 31½in (80cm) high

£200,000 - 250,000

US\$330,000 - 410,000

€250,000 - 310,000

**Provenance**

Swiss private collection

Cahn Auktionen AG, Auktion 4, 18 September, 2009, lot 343.

Collection 'B', Switzerland, acquired between 1960 and 1980.

**Exhibited**

Antikenmuseum und Sammlung Ludwig, Basel, Switzerland, 1993-2009, on loan from Collection 'B'.

**Published**

Arachne, (23 August 2012) 27701 <http://arachne.uni-koeln.de/item/objekt/27701>.

**Literature**

The type of portrait is thought to be after a 4th Century B.C. original by Lysippos. The balding pate, heavy features, thick curling beard and the swathes of Greek-style drapery around the bust are typical of such portraits of Socrates, known as Type B. Cf. G.M.A. Richter (abridged and revised R.R.R. Smith), *The Portraits of the Greeks*, London, 1984, pp. 198-204, fig. 161.

The deep drilling of the hair and curls combined with the incised irises and drilled pupils indicate a date in the mid to late 2nd Century, during the Antonine Period. There are related portraits in the Capitoline Museums, Rome K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom. II. Die Männlichen Privatporträts*, Berlin/New York, 2010, nos. 119, 120, 122, pp. 118-122.









78

**A ROMAN MARBLE HEAD OF A MAN  
ANTONINE PERIOD, CIRCA A.D. 138-193**

Carved in high relief, probably from a sarcophagus, possibly depicting a philosopher or Greek, wearing a diadem in his mass of wavy drilled hair, lidded eyes with drilled pupils beneath a strong browline, with a long flowing moustache and luxuriant beard, *7½in (19cm) high*, mounted

£8,000 - 12,000

US\$13,000 - 20,000

€10,000 - 15,000

**Provenance**

French private collection, acquired from a Paris gallery in the 1970s and accompanied by a copy of the certificate of sale.







79 \* W

**A ROMAN MARBLE PORTRAIT HEAD OF A MAN  
GREECE, ANTONINE PERIOD, CIRCA MID-2ND CENTURY A.D.**

Over life-size, depicted with wavy hair falling at his furrowed brow and the nape of his neck, his brows carved in relief with notched details, the lidded eyes with incised irises and drilled pupils, his shapely lips above a strong chin, 12½in (31.7cm) high

£30,000 - 40,000  
US\$50,000 - 66,000  
€38,000 - 50,000

**Provenance**

American private collection, San Francisco, since the 1960s.

**Literature**

A mid-2nd Century date can be suggested by a stylistically similar portrait of Antoninus Pius from Olympia, Greece M. Wegner, *Die Herrscherbildnisse in antonischer Zeit*, 1939, p.136, pl.9b. The dating is also supported by stylistic considerations, which include the incising of the irises and the large shallow bore-hole in the pupils of the eyes, as well as the deeply undercut long hairlocks. Drilling of the hairlocks

sometimes with small struts left between the individual drill channels was characteristic at the time of Marcus Aurelius (A.D. 161-180). In this portrait the hair is still treated plastically rather than schematically suggesting that it dates to the reign of Antoninus Pius (A.D. 138-161).

The artistic style of this portrait is in keeping with mid-late 2nd Century sculptures of the Greek East, especially of Greece. There are two particularly close stylistic parallels, circa A.D. 200, in Copenhagen, NY Carlsberg Glyptothek, inv. nos. 800 & 1808. Cf. F. Johansen, *Catalogue. Roman Portraits*, NY Carlsberg Glyptothek, 1995, vol. II, no.62, p.156 and vol. III, no.30, p.80. Both demonstrate the same centrally-parted long curling hair, with the latter bearded example identified as a portrait of a Greek whilst the former clean-shaven portrait has been identified as Alexander the Great by V. Poulsen.

It has also been suggested that this portrait is meant to depict Alexander the Great, with portraits of Alexander being produced as late as the 4th Century A.D. For a 4th Century portrait of Alexander from Aphrodisias in Turkey, cf. R.R.R. Smith, 'Late Roman Philosopher portraits from Aphrodisias', *JRS*, 80, 1990, 135-38, pls.VIII-IX.





80

**A ROMAN BRONZE RIGHT HAND  
CIRCA 1ST-3RD CENTURY A.D.**

Slightly over life-size, in a relaxed pose with slightly upturned finger tips and incised nails, the palm with defined creases, part of the right side of the cuff edge remaining, 8in (20.5cm) long, mounted

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

Robert Knight Collection, UK, purchased in 2006.  
Bonhams London, 27 April 2006, lot 131.  
London art market.

**Literature**

For a similar hand from the Graeco-Roman period, cf. C.C. Mattusch, *The Fire of Hephaistos; Large Classical Bronzes from the North American Collections*, Harvard, 1996, section II, no.15, p.209.





81 \* W

**A ROMAN MARBLE TORSO OF DIONYSUS  
CIRCA 2ND CENTURY A.D.**

The young god depicted nude, with drapery covering the left shoulder and falling across the back, the slender body with defined musculature, slightly twisted to the right, a lock of hair falling over the right shoulder, *14<sup>3</sup>/<sub>4</sub>in (37.5cm) high*, mounted

**£7,000 - 9,000**

**US\$12,000 - 15,000**

**€8,800 - 11,000**

**Provenance**

J.A. Person Collection, California, inherited in 1992.

Deceased estate of Dr Charles R. Paul (d.1992), Los Angeles, California, formed between 1965-1985.

Accompanied by a copy of a Survey Appraisal of the deceased estate of Charles R. Paul, dated 10 November 1992, no.18.





82 <sup>W</sup>

**A ROMAN MARBLE TORSO OF EROS  
CIRCA 2ND CENTURY A.D.**

Of muscular form, a strap strung diagonally across the well defined chest, the remains of a quiver on his back, *16in (40cm) high mounted*

**£3,000 - 5,000**

**US\$5,000 - 8,300**

**€3,800 - 6,300**

**Provenance**

UK private collection, P. Adie, acquired from Helios Gallery, UK in 2000 and accompanied by a copy of a certificate of authenticity.

UK private collection, formed in the 1950s.

83 \*

**A ROMAN MARBLE HEAD OF APHRODITE  
CIRCA 2ND-3RD CENTURY A.D.**

The goddess depicted looking upwards, her head dynamically twisted to the left, with bulging almond-shaped eyes and full lips slightly parted in a smile, the long curly hair partly covered and tied in a saccos, *5 1/4in (13.5cm) high, mounted*

**£2,000 - 3,000**

**US\$3,300 - 5,000**

**€2,500 - 3,800**

**Provenance**

Estate of Hope N. Efron, Washington DC, USA, formed in the 1960s.



84 \* W

**A ROMAN PAVONAZZETTO MARBLE FIGURE  
OF A DACIAN CAPTIVE  
CIRCA 1ST-2ND CENTURY A.D.**

Standing with the weight on his left leg, his right leg bent and crossed over the left at knee height, both arms held in front, with his hands probably once bound, dressed long trousers underneath a knee-length tunic belted at the waist, with a cloak draped around his neck and falling behind, wearing closed-toe shoes, standing on an integral base and leaning against a back-pillar, 30<sup>3</sup>/<sub>4</sub>in (78cm) high

£8,000 - 12,000

US\$13,000 - 20,000

€10,000 - 15,000

**Provenance**

American private collection, acquired in the late 1980s in New York.

**Literature**

These types of statues were often carved in coloured marbles, with the head, necks and hands usually carved separately in another coloured stone such as white marble.

The image of the captive barbarian became particularly prevalent from the late 1st Century A.D. onwards, as a reflection of increased Roman military triumph and imperial expansion.

For a similar statue in the Museum of Fine Arts, Boston, cf. no. 2000.1053. Also cf. M. De Nuccio and L. Ungaro, *I Marmi Colorati della Roma Imperiale*, Rome, 2003, pp. 333-340, nos. 31-4; and R.M. Schneider, *Bunte Barbaren*, Worms, 1986, pls.28-32.







85



86

85 \*

**A ROMAN BRONZE ROUNDEL OF EROS  
CIRCA 1ST-2ND CENTURY A.D.**

The god depicted as a child wearing a tunic pinned over the left shoulder, the head turned left, with chubby cheeks and large round eyes, the curly locks tied in a top-knot over the forehead, emerging from a flat circular plaque 5 $\frac{3}{4}$ in (14cm) high, mounted

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

Christie's New York, The John W. Kluge Morven Collection, 16 December 2005, lot 421.

John W. Kluge, Charlottesville, USA.

With Royal-Athena Galleries, New York, 1991.

With Robin Symes, London, 1980s.

**Published**

Royal Athena Galleries, New York, *Art of the Ancient World*, 1991, vol. VI, part 2, no.38.



87

86

**A ROMAN BRONZE APPLIQUÉ  
CIRCA 2ND CENTURY A.D.**

In the form of a bust of the goddess, possibly Artemis, her head turned to the right, the hair tied with a diadem and secured in a knot at the crown, a fawn skin falling over her left shoulder with a chiton beneath, *4in (10cm) high*

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

Austrian private collection, Vienna, acquired from Dr Alexander Atanasov in Munich in 1980.

87

**A ROMAN BRONZE ATTACHMENT IN THE FORM OF  
DIONYSUS  
CIRCA 2ND CENTURY A.D.**

The bust of the youthful god emerging from two large acanthus leaves, depicted wearing a goat skin over the left shoulder, with long hair parted in the centre into two long tresses falling over the shoulders, tied with the typical berried vine wreath, the eyes inlaid with silver, with an iron bar at the back for attachment, *6½in (16.5cm) high*

£3,000 - 5,000  
US\$5,000 - 8,300  
€3,800 - 6,300

**Provenance**

Austrian private collection, Vienna, acquired from Dr. Alexander Atanasov in Munich in 1980.





88

88 \*

**A ROMAN MARBLE PORTRAIT HEAD OF A YOUTH**

**CIRCA LATE 2ND CENTURY A.D.**

Life-sized, the head set on a long slender neck, depicted with the chin raised, the eyes gazing upwards to the left, the irises articulated and the pupils drilled, the wavy hair falling in curls around the face and at the back of the neck, the back of the head flat with drill holes and the nose with the remains of an iron pin, presumably for insertion of later restoration, *11¾in (30cm) high*, mounted

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

American private collection, Los Angeles, California, acquired in 2011.

Tom Morgan Collection, California.

Robert Adler Collection, California, acquired between 1956-60.



89

89

**A ROMAN MARBLE FEMALE PORTRAIT HEAD  
ANTONINE PERIOD, CIRCA FIRST HALF OF  
THE 2ND CENTURY A.D.**

Depicted with an austere look, with large heavy-lidded eyes with incised pupils and thin lips pressed in a stern expression, the hair arranged in an elaborate coiffure, in the style of Faustina the Elder, wife of the Emperor Antoninus Pius, *5¼in (13.5cm) high*, mounted

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

Gertrud Herzog-Hauser (1894-1953) Collection, Austria, thence by descent.

Herzog-Hauser was Headmaster and lecturer of Classical Philology at the University of Vienna.





90 \* W

**A ROMAN MARBLE MOSAIC PANEL  
CIRCA 3RD-4TH CENTURY A.D.**

Composed of pink, ochre, black, grey and white tesserae, decorated with an interlocking guilloche chain forming multiple circular and lozenge-shaped fields, the circles ornamented with rosettes or crosses in the centre, the lozenges with diamond-shaped motifs, a border preserved on two sides, 59in (150cm) x 40in (102cm), mounted

£8,000 - 12,000

US\$13,000 - 20,000

€10,000 - 15,000

**Provenance**

Japanese private collection, acquired from Alain de Montbrison, Paris in 1988.





91 \* W

**A ROMAN MARBLE MOSAIC PANEL**

**CIRCA 3RD-4TH CENTURY A.D.**

Composed of pink, umber, black, grey, cream and white tesserae, decorated with geometric patterns of squares and rectangles, the squares touching at the corners, and alternately filled with concentric squares, quartered squares and triangles, *77½in (197cm) x 47½in (121cm)*, mounted

**£10,000 - 15,000**

**US\$17,000 - 25,000**

**€13,000 - 19,000**

**Provenance**

Japanese private collection, acquired from Alain de Montbrison, Paris in 1988.





92 \* W

**A ROMAN MARBLE MOSAIC PANEL**

**CIRCA 3RD-4TH CENTURY A.D.**

Composed of pink, ochre, umber, black, grey, cream and white tesserae, decorated with alternating geometric cruciform, octagonal and hexagonal motifs, each octagon filled with a central rosette, *113¼in (288cm) x 52¼in (133cm)*, mounted

**£15,000 - 20,000**

**US\$25,000 - 33,000**

**€19,000 - 25,000**

**Provenance**

Japanese private collection, acquired from Alain de Montbrison, Paris in 1988.





93

**A ROMAN MARBLE HEAD OF ATHENA  
CIRCA 2ND CENTURY A.D.**

Possibly from a large relief, the goddess depicted wearing the typical Corinthian helmet, pushed back over the centrally-parted hair, the head slightly turned to the left, *6¼in (16cm) high, mounted*

£3,000 - 5,000  
US\$5,000 - 8,300  
€3,800 - 6,300

**Provenance**

Anthony Marecco Collection, County Donegal, Ireland, purchased in the 1950s.



94

**A GRAECO-ROMAN MARBLE HEAD OF A WOMAN  
CIRCA 1ST CENTURY B.C./A.D.**

Her wavy hair wrapped in a turban type headdress, with ringlets falling to either side of the ears, the face with well defined unarticulated eyes, *6½in (16cm) high, mounted*

£3,000 - 5,000  
US\$5,000 - 8,300  
€3,800 - 6,300

**Provenance**

Dutch private collection, K. Vissenberg, acquired before 1980.





95

**A ROMAN MARBLE HEAD OF A SERAPIS  
CIRCA 2ND-3RD CENTURY A.D.**

Depicted with long wavy hair arranged in typical vertical tendrils around the forehead, the top of his head pierced for attachment of a now missing modius, the face with full beard and moustache with articulated pupils, *9in (23cm) high, mounted*

£3,500 - 4,000  
US\$5,800 - 6,600  
€4,400 - 5,000

**Provenance**

Belgian private collection of Monsieur D. before 1990.  
German art market 1980s.



96

**A ROMAN MARBLE FEMALE HEAD  
CIRCA 2ND CENTURY A.D.**

With soft features, small nose and heavy-lidded almond-shaped eyes, the hair pulled back, tied in a now-missing chignon, *10¾in (27.5cm) high, mounted*

£4,000 - 6,000  
US\$6,600 - 9,900  
€5,000 - 7,500

**Provenance**

Sotheby's London, 18 October 1996, lot 227.





97



98

97

**FOUR ROMAN BRONZE FITTINGS  
CIRCA 2ND-3RD CENTURY A.D.**

Two fittings representing nereids, nude, their faces turned backwards, holding their hair with one hand and a spherical object in the other, each riding an hippocampus with long curled fish tail; one showing a nereid riding a leokampos; and another depicting a sea monster with long fish tail, canine paws with incised scales and dog head with mouth wide open baring a row of sharp teeth,  $3\frac{1}{2}$ in-4 $\frac{1}{4}$ in (9cm-11cm) long (4)

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

Austrian private collection, Vienna, acquired on the Munich art market in the 1990s.

98

**A ROMAN BRONZE APPLIQUÉ  
CIRCA 1ST-2ND CENTURY A.D.**

In the shape of two Tritons in profile, with intertwined tails, both holding a large acanthus leaf in one hand and supporting a lady's draped bust in the centre, with incised details of the scales and fur, 9 $\frac{1}{4}$ in (23.5cm) long

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

Austrian private collection, Vienna, acquired on the Munich art market in the 1990s.





99

**A ROMAN BRONZE VOTIVE PLAQUE  
CIRCA 2ND-3RD CENTURY A.D.**

Depicting the goddess Cybele, wearing a crown and a long tunic secured with a belt at the waist, holding a patera in the left hand, flanked by two lions, standing inside a temple composed of two columns and a tympanon decorated with a crescent, a bucranium hanging next to the goddess' head, *4½in (11.5cm) high*

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

Austrian private collection, Vienna, acquired in the 1980s.  
South German private collection, formed between 1970-1975.



100 \*

**A GALLO-ROMAN BRONZE FIGURE OF HERAKLES  
CIRCA 1ST-2ND CENTURY A.D.**

The hero depicted nude with stylised features, the right arm raised, the hand closed to hold the now-missing club, the lion skin draped over the left arm, *6in (15cm) high*, mounted

£2,500 - 3,500  
US\$4,100 - 5,800  
€3,100 - 4,400

**Provenance**

American private collection, acquired on the New York art market between 1960s-1982.





101<sup>W</sup>

**A ROMAN MARBLE MOSAIC PANEL  
CIRCA 4TH-5TH CENTURY A.D.**

On a cream background, depicting a harvest scene, with two wicker baskets filled with fruit amongst a motif of scrolling grape vine, with leaves and clusters hanging from the plant, 67<sup>3</sup>/<sub>4</sub>in x 28in (172cm x 71cm), mounted

**£12,000 - 15,000**

**US\$20,000 - 25,000**

**€15,000 - 19,000**

**Provenance**

Christie's, New York, 9 December 2008, lot 182.

French private collection, Paris, acquired in 1985.

**Literature**

For a Graeco-Roman mosaic panel with a similar decorative motif with scrolling grape vines in the Church of the Nativity in Bethlehem, cf. M.G. Picard and M.H. Stern, *La Mosaïque Gréco-Romaine*, Paris, 1965, p.359, pl.10.





102 \* W

**A LARGE ROMAN POTTERY TRANSPORT AMPHORA  
CIRCA 1ST-3RD CENTURY A.D.**

With ovoid body, round rim, long flaring neck, angular straight handles and spiked base, covered in heavy barnacle encrustation,  $37\frac{3}{4}$ in (96cm) high

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

Guglielmo Capo Collection (1910-2010), Canada, acquired in the 1950s.



103 \* W

**A LARGE ROMAN POTTERY TRANSPORT AMPHORA  
CIRCA 1ST-3RD CENTURY A.D.**

With ovoid body, round rim, short neck, small loop handles and spiked base, covered in heavy barnacle encrustation,  $39\frac{1}{2}$ in (100.5cm) high

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

Guglielmo Capo Collection (1910-2010), Canada, acquired in the 1950s.







# ANCIENT NEAR EASTERN

Lots 104 - 131





104 \* W

**A LARGE ANATOLIAN POTTERY VESSEL  
CIRCA 2ND MILLENNIUM B.C.**

The rounded vessel tapering to the base and neck, with a flaring mouth, the red burnished ground decorated with black painted decoration composed of birds and cross-hatching around the shoulder, bands of zigzag and further birds around the body, 27in (68cm) high

£8,000 - 12,000

US\$13,000 - 20,000

€10,000 - 15,000

**Literature**

For a similar storage jar, cf. A. Çilingiroglu, 'The Second Millennium Painted Pottery Tradition of the Van Lake Basin' in *Anatolian Studies*, vol. 34, 1984, pp. 129-139.

**Provenance**

French private collection of Mrs A. acquired circa 1980.







105

**A BACTRIAN COMPOSITE STONE SEATED FEMALE FIGURE  
CIRCA LATE 3RD - EARLY 2ND MILLENNIUM B.C.**

The body made of chlorite, wearing the typical heavy cloak decorated with incised triangles, the separately-made finely carved head in white stone with long nose and small round ears, the heavy-lidded eyes pierced in the centre to join a larger hole at the back of the head,  $3\frac{1}{2}$ in (9cm) high

**£10,000 - 15,000**

**US\$17,000 - 25,000**

**€13,000 - 19,000**

**Provenance**

With Safani Gallery, New York, 1998.  
With Mehdi Mahboubian, New York, in the 1970s.  
With Rosen Gallery, Tel Aviv, in 1968.

**Published**

Safani Gallery, *Acts of Faith. Idols of Ancient Cultures*, New York, 1998, p.11.





106 \*

**AN ANCIENT NEAR EASTERN MARBLE FIGURE OF AN IBEX  
CIRCA 2ND MILLENNIUM B.C.**

The stylised figure with a muscular curving neck, large circular eyes recessed for inlay, with incised linear detail on the snout and top of the head, the long horns once curving backwards, the pointed ends still preserved in relief on the long body, the musculature of the thighs indicating movement, the legs and tail now missing, *6 1/4 in (16 cm) long, mounted*

**£6,000 - 8,000**

**US\$9,900 - 13,000**

**€7,500 - 10,000**

**Provenance**

American private collection, New York, acquired in 2012.

Joanne Melniker Stern (11 March 1924-08 November 2011)

Collection, New York, acquired in the early 1980s. Melniker Stern was on the Board of Trustees at MoMA for almost fifty years as well as serving as a co-chairman of its Junior Council and as President of its International Council.





107 \*

**A SUMERIAN LIMESTONE BUST OF A WORSHIPPER  
EARLY DYNASTIC, CIRCA 2500-2200 B.C.**

Facing frontally with a large nose and eyes deeply-hollowed once for inlay, with a small mouth and a long plaited beard, his hair centrally-parted and the long plaited ends gathered forward to fall in front of each shoulder, either side of the beard, some remains of a votive offering once clasped in his hands still visible at the bottom, 6¼in (16cm) high, mounted

£15,000 - 20,000

US\$25,000 - 33,000

€19,000 - 25,000

**Provenance**

Japanese private collection, acquired in Geneva in 1995 from Brandon Limited.

Swiss private collection, 1980s.

**Literature**

Mesopotamian worshipper figures such as this were erected in the Early Dynastic Period as temple votives. For similar bearded male worshipper figures from the Tell Asmar hoard found in 1933-34 beneath the floor of a Temple dedicated to the god Abu, cf. A. Parrot, *Sumer*, Munich, 1960, p.101, fig.129.







108 \*

**AN AMLASH POTTERY STEATOPYGOUS FEMALE FIGURE  
IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.**

The stylised figure standing with arms looped inward beneath the diminutive breasts, the bulbous head with double pierced ears and tall headdress, the elongated body with grooved spine, with broad hips, flanged protruding buttocks and tapering legs, *13in (33cm) high*

**£3,000 - 5,000**

**US\$5,000 - 8,300**

**€3,800 - 6,300**

**Provenance**

Private collection, Switzerland, acquired in August 2003.  
European private collection, UK and Switzerland, formed in the 1970s and 1980s.

Accompanied by a thermoluminescence test from Oxford Authentication.

109

**NO LOT**





110

**AN ELAMITE BRONZE FEMALE FIGURE  
IRAN, CIRCA 2ND MILLENNIUM B.C.**

With stylised facial features and a pointed nose, with a long thin body, standing on a short tapered plinth, her arms raised at the side, wearing a peaked headdress,  $6\frac{3}{4}$ in (17.2cm) high, mounted

£2,500 - 3,500

US\$4,100 - 5,800

€3,100 - 4,400

**Provenance**

UK private collection, formed in the 1970s.



111

**AN ELAMITE BRONZE FEMALE FIGURE  
IRAN, CIRCA 2ND MILLENNIUM B.C.**

With stylised facial features, standing with her feet together on a small plinth, short arms outstretched in front, wearing a tight fitting dress with incised details, wearing a peaked diadem in her hair,  $4\frac{3}{4}$ in (11.9cm) high, mounted

£2,500 - 3,500

US\$4,100 - 5,800

€3,100 - 4,400

**Provenance**

UK private collection, London, formed in the 1970s.



112

**A MESOPOTAMIAN CLAY CUNEIFORM BRICK  
ASSYRIAN, CIRCA 858-824 B.C.**

Inscribed with five rows of Assyrian script for 'Shalmaneser III, the great king, the most powerful king, the king of the world, the king of the Assyrian lands, son of Assurnasirpal II, the great king, the most powerful king, the king of the world, the king of the Assyrians, son of Tukulti-Ninurta II, the king of the world, the king of the Assyrian lands from the revetment of the temple-tower of Kalhu', 14in x 6½in x 5in (35.5cm x 16.5cm x 13cm)

**£4,000 - 5,000**

**US\$6,600 - 8,300**

**€5,000 - 6,300**

**Provenance**

Austrian private collection, acquired by the owner's mother, Käthe Biber, in Vienna in 1954, thence by descent.

**Literature**

Other similar bricks from the ziqqurat of Nimrud have been published in C.B.F. Walker, *Cuneiform brick inscriptions in the British Museum*, London, 1981, no. 159, type Shalmaneser III G. The bricks are hand-written and vary in size and number of lines of the inscription, with slight variations in the text. This particular example contains the word 'risiptu' that can be translated as revetment, which occurs only here.

King Shalmaneser III (859 BC – 824 BC) carried out significant building projects in the city of Kalhu, modern-day Nimrud, including the ziqqurat of the Ninurta Temple.





113 \*

**A MESOPOTAMIAN CUNEIFORM INSCRIBED CLAY BARREL CYLINDER**

**SUMERIAN, THIRD DYNASTY OF UR, CIRCA 2100-2000 B.C.**

A scribal student's trial piece, with excerpts of two different known texts, the first excerpt consisting of three long lines of text from end to end, concerning Arad-Nanna, a well-known high official at the time of King Shu-Suen of Ur, reading 'Arad-Nanna, governor of the Shimashkians and the land of Karda', the second inscription in a centered column extending more than half-way around the cylinder, with short lines reflecting the lines of the original model text, reading 'for (the god) Nanna, [king's name omitted], the king of Ur, king of the Four Quarters, set up(?) a 5 mina (weight), pierced down the centre,  $3\frac{3}{4}$ in (9.5cm) long

£4,000 - 5,000

US\$6,600 - 8,300

€5,000 - 6,300

**Provenance**

Addis Finney Collection. Finney (1908-1996) was a chemical engineer from Akron, Ohio, who was based in Basel, Switzerland, between 1935-1965 and it was during this period that he formed his collection of antiquities.





114

**A LURISTAN BRONZE QUIVER  
IRAN, CIRCA 10TH-8TH CENTURY B.C.**

Of narrow convex rectangular shape, slightly tapering towards the end, with holes along the edges for stitching to the leather container now missing, decorated in repoussé and incision, divided into five registers, representing at the top a deity in a winged-and-tailed ring flanked by two adorants, three female figures below, a blank section framed by a geometric motif, two bearded men facing each other and in the bottom panel a hero battling a lion or leopard, 23½in (60cm) long

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

Belgian private collection, acquired in Vevey, Switzerland, in the late 1950s.

**Literature**

For a similar example of bronze quiver plaque in the Schimmel Collection, cf. O. White Muscarella, *Ancient Art. The Norbert Schimmel Collection*, Mainz, 1974, pl.138.





115 \*

**AN URARTIAN BRONZE HELMET  
CIRCA 8TH CENTURY B.C.**

Formed of hammered sheet, the tall conical helmet tapering to a point, the front with a lightning symbol in relief, a raised central rib extending downwards from the point, terminating between the lightning symbol in a zoomorphic head with incised detail, with four horizontal encircling ridges at the edge, pierced on either side for attachment of a chinstrap, one bronze suspension loop still remaining, 11½in (29.1cm) high

**£10,000 - 15,000**

**US\$17,000 - 25,000**

**€13,000 - 19,000**

**Provenance**

Japanese private collection, acquired in 1990.

**Literature**

For a similar example with the lightning symbol, zoomorphic detail and chin-strap attachment, cf. R. Merhav, *Urartu: a Metalworking Center in the First Millennium B.C.*, The Israel Museum, Jerusalem, 1991, no.15, p.131.

116 \*

**AN URARTIAN SILVER PECTORAL  
CIRCA 7TH CENTURY B.C.**

Of broad lunate form, the rounded ends with small rings for attachment, the central panel decorated in two registers in repoussé with chased detail each depicting sirens walking in profile, five in the upper register and seven in the lower, interspersed with palmettes, each frieze with a raised band above and below, the panel bordered above and below with a punched double-triangle motif, the curved panels and each end decorated with a profile figure of a winged genius in the 'Knieklaufl' position, each holding a situla, 9½in (24cm) wide

**£22,000 - 28,000**

**US\$36,000 - 46,000**

**€28,000 - 35,000**

**Provenance**

Swiss private collection.

Cahn Auktionen AG, Basel, Auktion 5, 16 September 2010, lot 21.

Dr. Florian Papp Collection, Munich, formed in the 1960s-1990, this lot acquired before 1977.

**Published**

H.J. Kellner, 'Pectorale aus Urartu', *Belelen*, 41, No. 163, 1977, 481-93, no. 3, taf. 4.

R. Merhav (ed.), *Urartu. A Metalworking Center in the First Millennium B.C.E.*, The Israel Museum, Jerusalem, 1991, p. 169, fig. 6 (a replica of this lot now in the collections of the Archäologische Staatssammlung, Munich).





**A LATE ASSYRIAN BRONZE COFFIN****IRAN, DAILAMAN REGION, CIRCA 8TH-7TH CENTURY B.C.**

With straight walls at the sides and one end, the other end curved, composed of two separate sheets of metal joined at the sides by rivets and covered with four rectangular panels, two on the interior and two on the exterior, finely decorated with an incised repeated motif of ibexes standing above sixteen-petalled rosettes, the animals with sinuous long necks, long curved horns and beards, the base and the overhanging straight rim also cast separately and attached with rivets, with two sets of two plain semicircular handles secured to the short sides below the rim, 48in x 22in x 20½in (122cm x 56cm x 52cm)

**£100,000 - 120,000****US\$170,000 - 200,000****€130,000 - 150,000****Provenance**

German private collection, acquired at Dr Hüll auction house, Cologne, 12 April 2012, lot 691.

Mr Shahpur Katebi Collection (1926-2013), received as a gift from the Shah of Persia after discovering the coffin during an excavation campaign in the Amlash region in the 1950s.

Mr Katebi brought the coffin with him to Basel, Switzerland, in 1979, and subsequently to Cologne, Germany, in 1981.

Accompanied by a copy of a shipping document dated 1981 and by a letter to Mr Katebi dated 28 January 1983, referring to the publication of the coffin.

**Published**

J. Curtis, 'Late Assyrian Bronze Coffins', in *Anatolian Studies*, vol. XXXIII, London, 1983, pp.85-89.

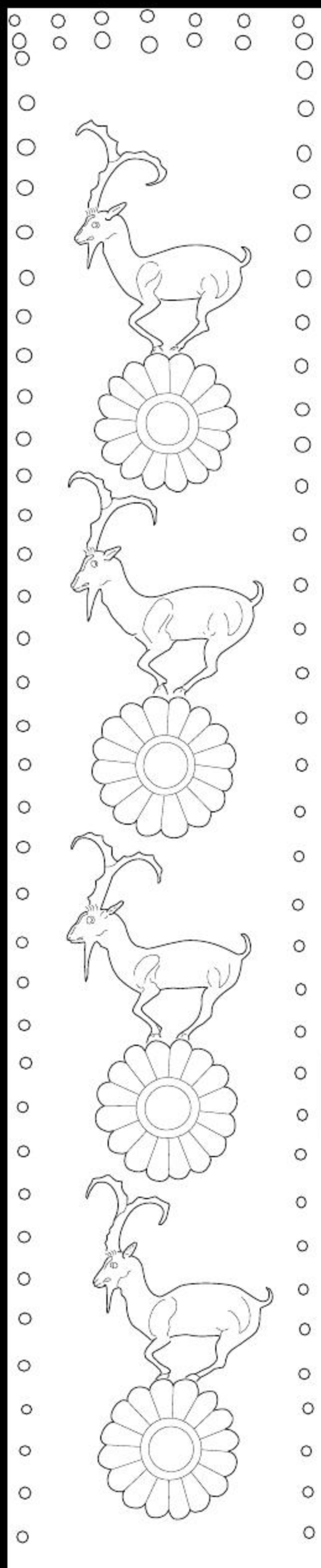
**Literature**

This type of 'bathtub' coffin was produced in Assyria by a network of closely related workshops across a period of two centuries for the elite of the time. The idea that their primary use was as luxury bathtubs and that only after the owner's death they would be recycled as coffins is now considered ill-founded and probably derived from the similarity to metal bathtubs of similar shape which were widespread in Western Europe in the 19th and 20th centuries.

There are only three other known 'bathtub' coffins known to have come from excavated contexts. Two were found by Sir Leonard Woolley during one of his excavation campaigns at Ur in 1925-26, later published in L. Woolley, *Ur Excavations, Vol. IX, The Neo-Babylonian and Persian Periods*, London, 1962, pp.56 and 113.

One is now in the British Museum and the other at the Birmingham City Museum and Art Gallery. As described by Woolley, both coffins were found in the ruins of the old Nin-gal temple and 'contained the body of a woman, wrapped in linen and woollen cloths, adorned with beads of agate, gold earrings, glazed vases, and in one case, a bronze mirror and a finely gadrooned bowl, also a basket and wooden vessels in very bad condition' and both were 'provided with a wooden cover'. The third excavated coffin is from the site of Sendschirli, in northern Syria, published by the German archaeologist Walter Andrae, W. Andrae, *Die Kleinfunde von Sendschirli*, Berlin, 1943, p.171, pl.57. This coffin is identical in shape to the others, but appears to be the only one without incised decoration over the vertical panels.

With thanks to Julia Jarrett for the drawing.







A fragmentary fourth coffin, of which most of the original pieces are now in the Metropolitan Museum in New York, was published by the French archaeologist André Godard in 1950, together with other items which reputedly formed the famous Treasure of Ziwiyé, A. Godard, *Le Trésor de Ziwiyé [Kurdistan]*, Haarlem, 1950, p.17. According to Godard a rich treasure of gold, silver and other metal items was found by locals in Ziwiyé, upland Kurdistan in 1947. Some of the pieces were sold to dealers and found their way to the Iran Bastan Museum where Godard was director and he decided to publish them. For an illustration of the panel from the Ziwiyé coffin, cf. R.D. Barnett, *The Treasure of Ziwiye, in Iraq*, Vol XVIII, London, 1956, pp.111-116, pl.XV.

Two additional bronze panels, decorated with a virtually identical motif of goats and rosettes are now in the Ashmolean Museum in Oxford, P.R.S. Moorey, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum*, Oxford, 1971, p.259, pl.494B. Although it is not possible to know the nature of the original object from which these two panels would have derived, it is safe to assume that they are of comparable date, although smaller in size.





118

119



118

**A LURISTAN BRONZE QUADRUPLE 'MASTER OF ANIMALS' STANDARD FINIAL**

**IRAN, CIRCA 10TH-8TH CENTURY B.C.**

Composed of a central tube surmounted with a stylised Janus-headed figure, three further Janus heads above, flanked on either side by mythical creatures and zoomorphic heads, *16<sup>3</sup>/<sub>4</sub>in (42.6cm) high*, mounted

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

UK private collection, London, acquired in the 1970s.

119

**AN IRANIAN BRONZE BOAR**

**NORTHWEST IRAN, POSSIBLY KALURAZ, CIRCA 1000 B.C.**

Hollow cast, standing on four slender legs, its head raised with flat snout, pointed tusks and pricked ears, a hump on its back and neck, with a curling tail, *4<sup>1</sup>/<sub>4</sub>in (10.7cm) long*

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

UK private collection, formed in the 1970s.





120

**AN IRANIAN TINNED BRONZE KOHL VESSEL IN THE FORM OF A BOAR  
IRAN, CIRCA 1ST MILLENNIUM B.C.**

The boar standing foursquare, the details of its face incised, a tall vessel emerging from its back with a rounded shoulder and flaring rim, *5¼in (13.3cm) high*

£2,500 - 3,500  
US\$4,100 - 5,800  
€3,100 - 4,400

**Provenance**

UK private collection, formed in the 1970s.



121

**A BACTRIAN BRONZE KOHL VESSEL IN THE FORM OF A MOUSE  
CIRCA EARLY 1ST MILLENNIUM B.C.**

The animal surmounted by a small jar, the shoulder decorated with triangular motifs, the long cosmetic rod with spatulate end, *6¾in (17.1cm) high*

£2,000 - 2,500  
US\$3,300 - 4,100  
€2,500 - 3,100

**Provenance**

UK private collection, acquired from the London art market in the late 1980s.



(detail)



122

**A LATE ACHAEMENID SILVER PHIALE  
MESOMPHALOS WITH AN ARAMAIC  
INSCRIPTION**

**IRAN, CIRCA 5TH-4TH CENTURY B.C.**

The shallow bowl with a raised omphalos on the interior and an everted flaring rim, the exterior with ridged decoration at the shoulder, the underside of the omphalos inscribed with Aramaic script reading 'belonging to.... kšwb...', 7½in (18.9cm) diam

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,500

**Provenance**

UK private collection, formed in the 1970s-80s.

123

**A LATE ACHAEMENID SILVER PHIALE  
MESOMPHALOS**

**IRAN, CIRCA 5TH-4TH CENTURY B.C.**

The interior with a raised central omphalos, the exterior with twenty-two petals in relief, 7½in (19cm) diam

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

UK private collection, acquired in the 1970s.





124 \*

**A PERSIAN BRONZE RAM-HEADED SITULA  
IRAN, LATE 8TH-EARLY 7TH CENTURY B.C.**

Depicted with ribbed curled horns and large circular eyes, the snout with incised creases, with dotted textured coat and ribbed and dotted collar, the flared rim with three groups of incised encircling bands, the arched swing handle attached to the rim with two attachment plates, each with three rivets and an incised palmette, the interior with a flat base at the juncture of the ram head, 10in (25cm) excluding the handle

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,500

**Provenance**

Private collection, Switzerland, acquired in August 2003.  
European private collection, UK and Switzerland, formed in the 1970s and 1980s.

**Literature**

Ram-headed situlae have been found at various sites of Assyrian, Urartian and Phrygian origin, including a ram-headed situla from the Phrygian city of Gordion, now in Ankara. *The Anatolian Civilisations*, vol I, Istanbul, 1983, p. 276, no. A.719. However a closer stylistic representation of a ram's head is a silver Achaemenid rhyton in the Metropolitan Museum of Art, New York, acc. no. 55.10.

125

**NO LOT**



126 \*

**A SOUTH ARABIAN LIMESTONE SEATED FEMALE FIGURE  
CIRCA 7TH-6TH CENTURY B.C.**

Depicted facing frontally, seated on a block stool, her feet showing at the bottom of her dress, her arms bent at the elbow with the forearms reaching forward, with small breasts, her stylised face with small pouting mouth and a long nose, her ears pierced and her hair with cross-hatched incised detail, 10¾in (27.3cm) high

£12,000 - 15,000

US\$20,000 - 25,000

€15,000 - 19,000

**Provenance**

Japanese private collection, acquired in Japan in 1997.  
Japanese private collection, formed in the 1960s.

**Literature**

For similar figures cf. C.J. Robin and B. Vogt, *Yémen, Au pays de la reine de Saba*, Paris, 1997, pp.158-159.





127 \*

**A SOUTH ARABIAN ALABASTER FEMALE HEAD  
CIRCA 1ST CENTURY B.C./A.D.**

Her oval face with a pointed chin, small mouth and a slender triangular nose, the large almond-shaped eyes and brows deeply recessed once for inlay, the hair roughly finished at the top and back, flaring out below the ears, with a long slender neck, *9in (23cm) high, mounted*

£4,000 - 6,000  
US\$6,600 - 9,900  
€5,000 - 7,500

**Provenance**

French private collection of G.D, acquired in about 1975.



128 \*

**A SOUTH ARABIAN ALABASTER MALE HEAD  
CIRCA 1ST CENTURY B.C./A.D.**

The long oval face with long straight browline, the almond-shaped eyes recessed once for inlay, with a long straight nose and small mouth, set on a thick neck, the top and the back of the head roughly worked, *9½in (24cm) high, mounted*

£3,000 - 5,000  
US\$5,000 - 8,300  
€3,800 - 6,300

**Provenance**

French private collection of G.D, acquired in about 1975.





129 \* W

**A LARGE SOUTH ARABIAN GESSO-PAINTED MARBLE FEMALE VOTIVE FIGURE  
CIRCA 1ST CENTURY B.C.**

Standing frontally with the feet on a small rectangular integral plinth, wearing a long dress, waisted and finishing at her calves above ankle bracelets, the figure with an applied layer of gesso, coloured with the details incised, the dress ornamented over the legs and around the upper arms with incised linear and cross-hatched bands, shown wearing strands of necklaces composed of triangular pendants and a large central crescentic pendant hanging above her breasts, her arms bent at the elbow with her forearms projecting in front, holding a rectangular hollowed-out votive bowl in her hands, the bowl with incised panels, her oval face with pointed chin, a strong browline with the arching brows incised, the large eyes with drilled pupils, probably once for inlay, with a straight nose and small mouth, her hair flaring out below her ears and falling to her shoulders, decorated with incised linear banded details and a diadem of circular pendants above her forehead, 31in (79cm) high

£80,000 - 120,000

US\$130,000 - 200,000

€100,000 - 150,000

**Provenance**

Lucien and Irene Deloyers Collection, Belgium, acquired circa the 1950s. Gifted to the present Belgian owner in the early 1960s.

Lucien Deloyers (1901-1982) was a well-know Belgian surgeon in Brussels, a professor at the university and member of the AMRB, the Royal Academy of Medicine of Belgium. During his tenure as head of general surgery in the Saint Pierre Hospital he published a number of important works in the surgical field and also created the 'Lucien Deloyers Academic Prize' for surgical research work. Lucien and Irene Deloyers lived in the Uccle/Ukkel district of Brussels and they filled their house with artworks collected during their travels. Irene was an excellent amateur violinist and the couple were close friends of the Romanian classical pianist Clara Haskil, the Belgian violinist Arthur Grumiaux and Russian violinist David Oistrack.

**Literature**

The closest related figure is 'the Lady of ad-Dall', a limestone figure from Shuka' cemetery and now in the National Museum, Aden (NAM 616). Although somewhat smaller than this marble figure and wearing a full-length dress, she boasts a similar arrangement of jewellery S. Simpson, *Queen of Sheba. Treasures from Ancient Yemen*, The British Museum, London, 2002, p.119, no.130.







130<sup>W</sup>

**A PARTHIAN BRONZE FIGURE OF A MAN  
IRAN, CIRCA 2ND-1ST CENTURY B.C.**

Wearing a long-sleeved pleated tunic falling to below the knee, belted at the waist, with long loose fitting trousers beneath, pointed boots emerging from the hem, a cloak draped over his left shoulder, his arms bent at the elbow and held out in front, his hands raised with palms forward, the head now missing, 21½in (54.6cm) high, mounted

£80,000 - 120,000

US\$130,000 - 200,000

€100,000 - 150,000

**Provenance**

UK family collection, London, acquired in the late 1960s.

**Literature**

It is likely that this statue is a votive offering to a local god, depicting a nobleman as a worshipper. There is a larger life-sized bronze of a nobleman from a sanctuary at Shami (modern Khūzestān Province), now acc. no. 2401 in the National Museum of Iran, Tehran cf. H.E. Mathiesen, *Sculpture in the Parthian Empire*, Aarhus, 1992, p.165-167, no. 80. The pose and stylised nature of the drapery of the Shami figure has similarities with this lot. According to R.R.R. Smith, through the Shami figure 'a new Iranian image is here expressed by Greek means'. See R.R.R. Smith, *Hellenistic Royal Portraits*, Oxford, 1988, p.102.

A more precise match for the drapery shown on this lot is another bronze figure from Shami also in Tehran. Cf. V. Lukonin, *Persia*, vol. II, 1967, pl. 21; T Kawami, 'Monumental Art of the Parthian Period in Iran', *Acta Iranica*, vol. XIII, Leiden, 1987, pl. 13. Also a small-scale 2nd Century B.C. terracotta figure from a Seleucid site at Failaka, now in the Kuwait National Museum. This bearded and seated figure has been identified as a ruler and can be seen to demonstrate the move from late Seleucid to early Parthian styles of clothing. Cf. R.R.R. Smith, *Hellenistic Sculpture*, London, 1991, p.226, no.276.

For further discussion, cf. H.E. Mathiesen, 'Stylistic Trends in Late Parthian Sculpture, A Survey', in *Analecta Romana Institut Danici*, 17-18, 1989, p.120 and D. Schlumberger, *L'Orient Hellenise*, Paris, 1970, p.156-157.





131

**A SASANIAN PARCEL-GILT SILVER BOWL**  
**IRAN, CIRCA 5TH-7TH CENTURY A.D.**

Elliptical in form, slightly raised at the ends, the interior decorated with a central repoussé rosette composed of a quatrefoil motif interspersed with petals, encircled with a ring of raised dots, four gilt hearts below the rim at each side and end, *8 3/8in (21.3cm) long*

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

UK private collection, acquired in the 1970s.





# JEWELLERY AND BYZANTINE

Lots 132 - 146







132 \*

**A GROUP OF GREEK SHEET GOLD APPLIQUÉS  
CIRCA 4TH CENTURY B.C.**

Of round shape, decorated in repoussé with various subjects including rosettes, a male mask, bold with long beard, a female mask, wearing earrings, the hair styled in a chignon, a child's mask and medusa mask with snakes around her neck, small dots around the border and three holes for attachment, *each approx 12mm diam*, attached to a perspex diadem stand (27)

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

Acquired on the London art market before 1991.  
European private collection, acquired in the 1970s.

**Literature**

For similar appliqués with gorgon's heads, cf. D. Williams and J. Ogden, *Greek Gold*, London, 1994, p.131, pl.74.



133

**A GREEK GOLD RING  
HELLENISTIC PERIOD, CIRCA 4TH-3RD CENTURY B.C.**

The circular discoid bezel with slightly bevelled profile, the plain oval hoop flat on the interior and slightly bevelled on the exterior, *23mm diam of bezel; 21mm diam of hoop*

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

UK private collection, formed in the 1970s.

**Literature**

For a similar example, cf. A.B. Chadour-Sampson, *Antike Fingerringe: Die Sammlung Alain Ollivier*, 1997, no. 17.





134

**A HELLENISTIC GOLD BRACELET  
CIRCA 3RD-2ND CENTURY B.C.**

Composed of two rows of minute die-struck four-petalled and eight-petalled rosettes, connected with fine gold wire links, with four round and two larger rectangular gold sheet elements, now misshapen, each decorated with lotus flower and lotus bud pendants, the central element decorated in repoussé with a head of Alexander the Great, *11 1/2 in (29 cm) long*

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

Austrian private collection, acquired in the 1970s-1980s, thence by descent.

135

**A HELLENISTIC AMETHYST INTAGLIO  
CIRCA 3RD CENTURY A.D.**

The oval cabochon finely engraved with a goddess, possibly Artemis, standing with her weight on her left leg, leaning on a short column, the left hand resting on her hip, wearing a thin long chiton leaving her breasts exposed, the quiver across her back, drapery floating over her head in the wind, flanked by a stag with thin legs and long horn, its head turned back to look at the goddess, *26 mm high*

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

Austrian private collection, Vienna, acquired on the German art market in the 1990s.





136 \*

**A ROMAN GOLD AND HARDSTONE AMULETIC BRACELET  
EASTERN EMPIRE, CIRCA 1ST-3RD CENTURY A.D.**

The gold bracelet in the form of a bangle, oval in section, each end wound spirally along the hoop, with seven amulets or beads, including an amber bead, a carnelian phallic pendant with gold mount, a spherical banded onyx bead, a pointed agate pendant suspended from a gold loop, an amber bead with drilled detail, a rock crystal pendant with gold mount, and a haematite pendant,  $2\frac{3}{4}$ in (7cm) diam

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

Nina Borowski Collection, Switzerland and France, acquired in the mid-1980s.



137

**A ROMAN ONYX CAMEO OF DIONYSUS  
CIRCA 2ND-3RD CENTURY A.D.**

The head of the god carved in high relief with broad face and centrally-parted hair pulled back and tied with a fillet with ivy leaves falling at either side, mounted on a modern gold ring, 21mm diam of cameo; 20mm diam of hoop; finger size 'P'

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

Spicer Collection, UK, acquired before 1980.





138

**A ROMAN GOLD AND GARNET JEWELLERY SET  
CIRCA 1ST-3RD CENTURY A.D.**

Composed of a gold ring with filigree decoration around the cylindrical bezel, inlaid with a circular garnet cabochon, three chains with sheet gold spheres suspended from the base of the bezel, the sheet gold hoop with repoussé ribbing, 27mm wide; the bracelet composed of ten square links composed of sheet gold around a core, each set with an oval cabochon garnet, some replaced, restrung with modern beads and clasp, 7¼in (18.5cm) long (2)

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,500

**Provenance**

UK private collection, acquired in London in the 1980s.



139

**A BYZANTINE GARNET AND ROCK CRYSTAL BEAD NECKLACE WITH GOLD AND GARNET PENDANT  
CIRCA 6TH-8TH CENTURY A.D.**

Composed of irregular garnet beads at either side of a central composite gold cross divided into four sections, with three tear-shaped pendants, surmounted by a crescent and inlaid with garnets, restrung with modern clasp and modern rock crystal spherical beads, *15¾in (40cm) long*

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

UK collection, acquired on the London art market in 1990.



140

**AN ANGLO-SAXON GOLD AND GARNET CLOISONNÉ PANEL  
CIRCA 7TH CENTURY A.D.**

Of trapezoidal form, set with twelve remaining garnets with foil beneath, arranged in arrow-shaped and stepped cells, with a band of rectangles at the wider end, fixed within a gold sheet back plate, *19.8mm long x 21.3mm wide; 2.89g weight*

£3,000 - 5,000  
US\$5,000 - 8,300  
€3,800 - 6,300

**Provenance**

Find spot Pucklington area, East Yorkshire.  
Treasure report 2013 T184. PAS Database number NLM-1A8B56.  
Accompanied by a copy of the release letter issued by the British Museum, indicating that the panel was considered under the Treasure Act and disclaimed by the Crown.

**Literature**

The panel is comparable to separate component panels found in the purse lid from Sutton Hoo, Mound 1, which similarly includes arrow-shaped cells and rows of small rectangular garnets. Arrow-shaped cells are also to be found on the Holderness cross (PAS database number YORYM214).





141

**AN ANGLO-SAXON GOLD AND ENAMEL RING  
CIRCA A.D. 850-950**

The hoop of keeled, flattened triangular section, the bezel with a central circular cloisonné enamel panel with a cross motif in dark blue, yellow and white enamel, the setting framed by a ring of gold granulated beading, flanked on either side by a triangular panel containing cloisonné enamel with a tongue-shaped motif, with further granulation extending toward the hoop in a looped filigree motif, 22mm diam, finger size 'S', 5.1g

**£8,000 - 12,000**

**US\$13,000 - 20,000**

**€10,000 - 15,000**

**Provenance**

A. Hammond (d.1991) Collection, West Acre, North Norfolk, thence by descent.

Recorded with the Portable Antiquities Scheme as FAKL-6C1815.

**Literature**

This ring belongs to a small group of Early Medieval rings found in the UK with similar decoration of a cloisonné cruciform-petal motif with granulation and filigree. For an Early Medieval ring from Uttlesford District, Essex, cf. *Treasure Annual Report*, 2008, no.195, LON-3478C7; and another from Warwick, *TAR*, 2001, no.46, PAS-D681D8; and also a ring from Dorset, *TAR*, 2003, no. 110.

The Portable Antiquities Scheme report (FAKL-6C1815) for this ring concludes that all the above examples although possibly of continental origin are more likely to be of local Anglo-Saxon production.

142

**A BYZANTINE SILVER PLATE**

**CIRCA MID-6TH TO MID-7TH CENTURY A.D.**

Possibly from Constantinople, of shallow form, double-skinned with a rounded rim and a short circular foot, the interior with a scene in relief, the details finely incised and chased, possibly depicting Odysseus dressed as a beggar greeting Argus the dog on his arrival home, the hero shown in front of a tree with leaves and a small lizard crawling up the trunk, seated on an altar with his legs crossed wearing long drapery with sandals tied at his calves, a spear in his left hand, holding out a lock of hair between thumb and forefinger of his right hand, his long hair falling to his shoulders, Argus the dog wearing a collar and leaping up with his front paws resting on his master's knees, the servant Eumaeus (or possibly Odysseus's son Telemachus) standing to the left of the scene wearing a short tunic and boots, a sack over his left shoulder, his right arm crossed over his body with his left hand held to his forehead, a bust of Athena emerging from clouds at the top right, wearing a crested helmet and cuirass and holding a spear and shield, the reverse with a chased band of acanthus, the underside of the foot with a finely chased profile head of a man with wavy hair and a diadem, probably depicting Alexander the Great, 9¼in (23.5cm) diam; 865g weight

**£220,000 - 250,000**

**US\$360,000 - 410,000**

**€280,000 - 310,000**

**Provenance**

UK private collection, London, acquired in London on 06 September 1976 and accompanied by a copy of the receipt.

**Literature**

These types of impressive luxury silver 'picture dishes' have their origins in Roman Imperial silver 'show plates' of the 1st Century A.D. found in a number of hoards from throughout the Roman Empire. Cf D.E. Strong, *Greek and Roman Gold and Silver Plate*, Cornell University Press, 1966, p. 150. Later Roman hoards of luxury silver ware from the 4th and 5th Centuries have contained pagan iconography alongside Christian inscriptions and themes, demonstrating the continuation of traditional mythological subjects well into the Early Christian and Byzantine eras.

Such deployment of Classical themes has been interpreted as 'once-potent sacred imagery designed to invoke the fast-vanishing Classical past and the culture of pagan *paideia* in an already Christian cultural context' J. Elsner, *Imperial Rome and Christian Triumph*, Oxford, 1998, p. 209. *Paideia* was a traditional educational programme for the Graeco-Roman elite since the Hellenistic period and its continuity amongst members of the early Byzantine elite is clear in both visual and literary culture of the period. For further discussion, see R. Leader-Newby, 'Classicism and Paideia in Early Byzantine Silver from the Hermitage', in F. Althaus and M. Sutcliffe, (eds.), *The Road to Byzantium: Luxury Arts of Antiquity*, London, 2006, pp. 67-73.





Other plates of a similar period in the State Hermitage Museum, St Petersburg depict comparable mythological subjects. For example Meleager and Atalanta setting off for a hunt (inv. no. ω 1) and the quarrel between Ajax and Odysseus over Achilles's armour with Athena presiding (inv. no. ω 279). Cf. Althaus and Sutcliffe, *op. cit.*, p. 159, nos. 86-7.

The subject matter of this lot can certainly be seen in the context of *paideia* and the study of important works of classical literature. Odysseus, the great eponymous hero of Homer's epic poem *The Odyssey* was the king of Ithaca and the plate depicts the end of his ten-year journey home from the Trojan Wars. Homer tells us that at the goddess Athena's suggestion, Odysseus disguises himself as a beggar to ascertain the loyalty of his household. This plate captures the moment that Odysseus, accompanied by the servant Eumaeus, is recognised by his dog Argos despite his master's disguise of the long unkempt hair of a beggar. The goddess Athena looks on to watch the culmination of her protection of Odysseus.

Outside of traditional *paideia*, it is also possible to trace the adoption of classical mythological subjects into Christian writings of late antiquity onwards. Gregory of Nazianzus, the 4th Century A.D. Christian Church Father advocated the study of classical literature and Odysseus appears in his homilies with the hero's wanderings given a Christian symbolic interpretation.

It is possible to date this plate to the mid-6th to mid-7th Century A.D. Similar styles of decoration and mythological subjects have been found on plates dated by control stamps to the reign of the emperor Justinian I (A.D. 526-65). For example a silver plate now in the Hermitage (inv. no. ω 277) shows a related seated figure identified as a goatherd, also with a tree and a dog R. Cormack & M. Vassilaki (eds.) *Byzantium 330-1453*, Royal Academy of Arts, London, 2008, pp. 88-9, 386, no. 33. The stylistically close aforementioned Meleager and Atalanta plate can be dated from control stamps to A.D. 613-29 Althaus and Sutcliffe, *op. cit.*, pp. 58-9, no. 87. There is also a silver plate probably from Constantinople, now in the Bayerisches Nationalmuseum in Munich (inv. L.56/113) depicting Meleager wearing very similar boots to Odysseus L. Wamser, *Die Welt von Byzanz - Europas östliches Erbe*, Munich, 2004, pp. 244-5, no. 358.

The chased acanthus frieze on the reverse is very close to that on a silver bowl from Constantinople, now in the Hermitage (inv. no. ω 280) also dated to the reign of Justinian Exhibition Catalogue, *Alexander the Great. The Road to the East*, The State Hermitage, Saint Petersburg, 2007, p. 356, no. 393. The underside of the foot of this plate is decorated with a chased depiction of a horse as opposed to the profile head, probably of Alexander the Great, on the reverse of the Odysseus plate. The subject and style of this decoration can be seen as very much in accordance with the classicising subject of the main plate.

Other details of the Odysseus plate can also be paralleled in Byzantine art of differing media. For an early 6th Century marble relief fragment from Constantinople, now in Berlin, depicting a servant with very similar headwear and drapery to the youth on the Odysseus plate cf. L. Wamser, *Die Welt von Byzanz - Europas östliches Erbe*, Munich, 2004, p. 216, no. 314.





(reverse)





143<sup>W</sup>

**A BYZANTINE MARBLE MOSAIC PANEL  
CIRCA 5TH-6TH CENTURY A.D.**

Composed of grey, black, red, yellow and cream tesserae, depicting a gazelle standing on the left facing two longtailed birds perched amongst a tree on the right with foliage and flowers in the field, 55in (139.7cm) x 43in (109.2cm), mounted

£10,000 - 15,000

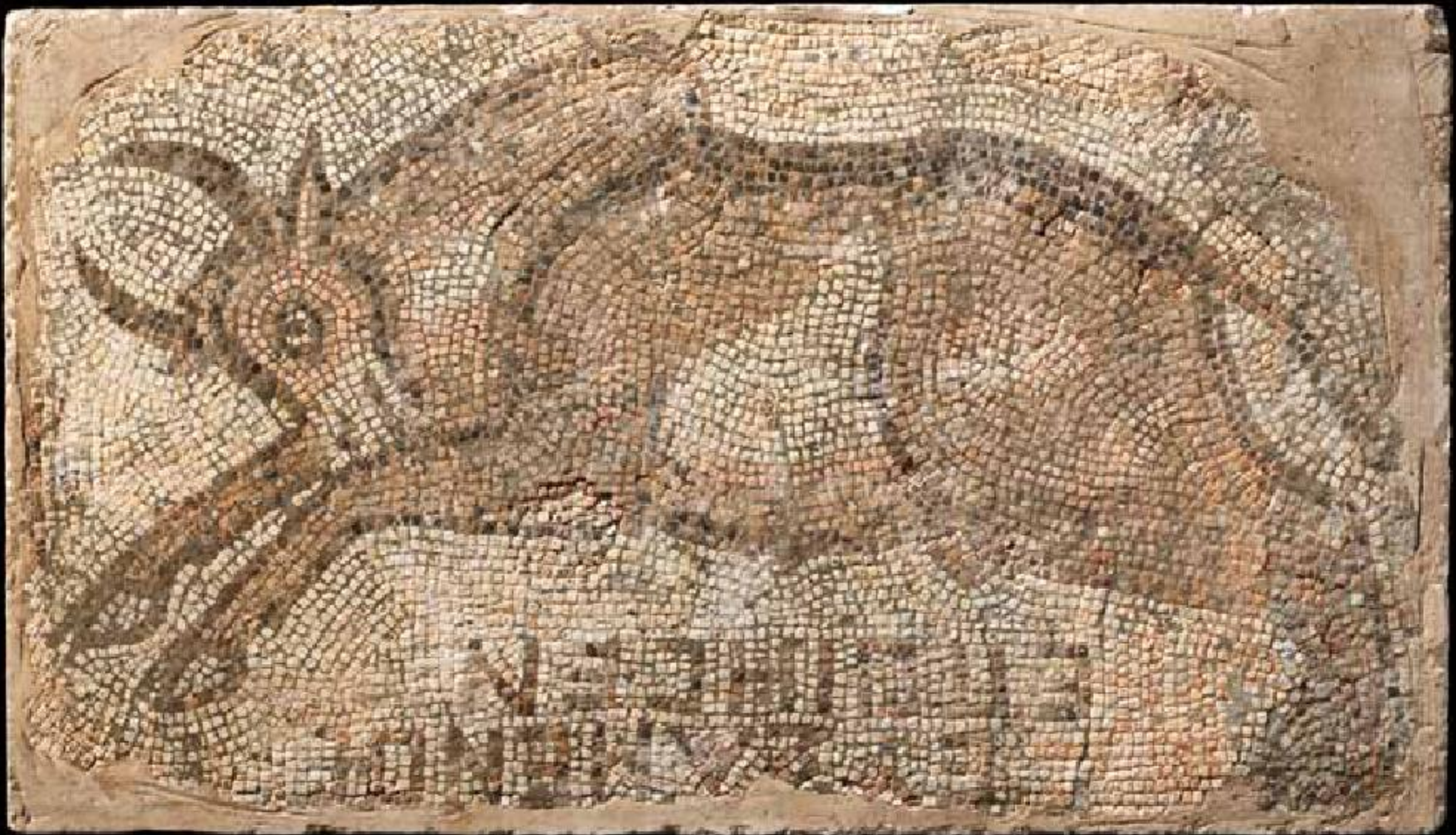
US\$17,000 - 25,000

€13,000 - 19,000

**Provenance**

Swiss private collection, acquired from the Asfar Brothers, Beirut, Lebanon on 07 April 1972 by the family of the present owner. Accompanied by a copy of the invoice.





144<sup>W</sup>

**A BYZANTINE MARBLE MOSAIC PANEL  
CIRCA 5TH-6TH CENTURY A.D.**

Composed of russet, cream, black and brown tesserae, depicting a hump-backed bull charging to the left, his head dipped with horns pointed forwards, leaping over a two line Greek inscription below, some letters inverted, EPOIESEN EUXAMENOS, reading '.....(he) made this, having made a vow', 52in (132.1cm) x 30in (76.2cm), mounted

**£10,000 - 15,000**

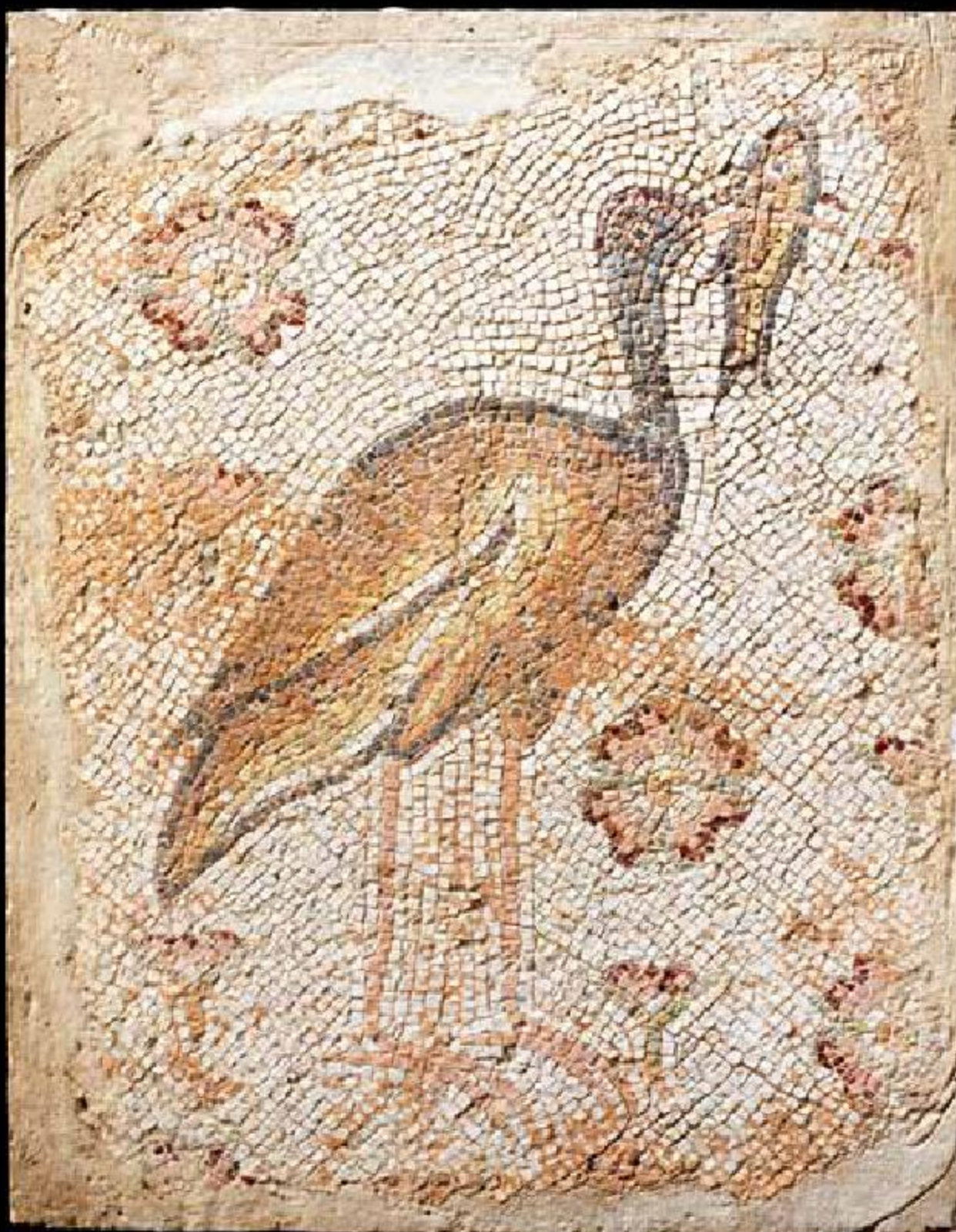
**US\$17,000 - 25,000**

**€13,000 - 19,000**

**Provenance**

Swiss private collection, acquired from the Asfar Brothers, Beirut, Lebanon on 07 April 1972 by the family of the present owner. Accompanied by a copy of the invoice.





145<sup>W</sup>

**A BYZANTINE MARBLE MOSAIC PANEL  
CIRCA 5TH-6TH CENTURY A.D.**

Composed of pink, red, green, blue, yellow and cream tesserae, depicting a crane standing holding a fish aloft in its beak, with rosettes and flowers in the field, 39in (99.1cm) x 30in (76.2cm), mounted

£12,000 - 15,000

US\$20,000 - 25,000

€15,000 - 19,000

**Provenance**

Swiss private collection, acquired from the Asfar Brothers, Beirut, Lebanon on 07 April 1972 by the family of the present owner. Accompanied by a copy of the invoice.





146<sup>W</sup>

**A BYZANTINE BASALT TOMB DOOR  
SYRIA, CIRCA 6TH-7TH CENTURY A.D.**

Decorated with eight sunken relief square panels, each filled with a raised relief motif, including columns, scrolls, rosettes, squares and a cruciform motif at the bottom right, a relief-carved slender columnar motif down the centre, 57in (145cm) x 35¾in (91cm)

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

UK private collection, England, acquired in the 1970s. Accompanied by a copy of an insurance valuation from 2002.

**Literature**

For similar basalt doors, cf. *Byzanz. Das Licht aus dem Osten*, Mainz Am Rhein, 2001, nos. 1.5-6, pp. 83-5.





# GLASS

Lots 147 - 155





147

147

**A GREEK BROWN CORE-FORMED GLASS ALABASTRON  
CIRCA 5TH-EARLY 4TH CENTURY B.C.**

Of opaque white glass, the rim disc edged in purple, the upper half of the cylindrical body with purple spiral trail combed into zig-zag bands, with opaque white looped trailed handles, *4in (10cm) high*

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

UK private collection of C. Crabtree, acquired on the UK art market from 1970s-1980s.



148

148

**A GREEK DARK RED CORE-FORMED GLASS ALABASTRON  
CIRCA MID 6TH-EARLY 4TH CENTURY B.C.**

With turquoise decoration, the rim disc edged in turquoise, the cylindrical body with wide turquoise spiral trail combed into a zigzag pattern, with two looped trail brick red handles, *4in (10cm) high*

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

UK private collection of C. Crabtree, acquired on the UK art market from 1970s-1980s.

149

**A GREEK DARK BLUE CORE-FORMED GLASS OINOCHOE  
EASTERN MEDITERRANEAN, CIRCA MID 6TH-4TH CENTURY  
B.C.**

The tooled trefoil mouth edged in turquoise, the egg-shaped body with yellow spiral trailing, zigzag turquoise, yellow and turquoise horizontal trails, set on a high pad base with yellow spiral, the handle with high loop *3¾in (9.5cm) high*

£2,000 - 2,500  
US\$3,300 - 4,100  
€2,500 - 3,100

**Provenance**

UK private collection, C. Crabtree, acquired on the UK art market from 1970s-1980s.





149



150

150

**A PHOENICIAN GLASS EYE BEAD NECKLACE  
CIRCA 6TH-2ND CENTURY B.C.**

Composed of forty-six globular beads of various sizes and colours, some with applied eyes, other of mosaic glass, some Roman and Islamic beads, alternating with modern red glass spacer beads, restrung with a modern clasp, *19½in (49.5cm) long*

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

UK private collection, acquired from the London art market in 1995.

151 \*

**TWO ROMAN MOSAIC GLASS FACE BEADS  
CIRCA 1ST CENTURY B.C./A.D.**

Both spherical in shape, of opaque green glass, one with a central band of alternating plain red squares and blue squares containing white faces with black and red details, the other bead with alternating white panels decorated with a chequered pattern and red panels with white faces with black and red details, *11mm-13mm long (2)*

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

American private collection, New York, acquired before 1980.



151



152 \*

**A ROMAN AUBERGINE GLASS OINOCHOE  
CIRCA 4TH CENTURY A.D.**

The piriform body mould-blown with spiralling ribs, with applied handle and two rings below the rim and at the base of the neck, *7¼in (18.5cm) high*

£1,200 - 1,500  
US\$2,000 - 2,500  
€1,500 - 1,900

**Provenance**

Donald Brown Collection, Boston, Massachusetts, formed in the 1960s.



153 \*

**A ROMAN AMBER GLASS PILGRIM'S FLASK  
CIRCA 2ND-3RD CENTURY A.D.**

The mould-blown body decorated with a delicate honeycomb pattern, with wide funnel rim and applied handles, *4¾in (12cm) high*

£1,000 - 1,500  
US\$1,700 - 2,500  
€1,300 - 1,900

**Provenance**

Donald Brown Collection, Boston, Massachusetts, formed in the 1960s.





154

**A LARGE ROMAN AMBER GLASS AMPHORA  
EASTERN MEDITERRANEAN, CIRCA 4TH CENTURY A.D.**

The funnel mouth with an infolded rim and two applied handles, the truncated conical body decorated with abraded horizontal lines, with a slightly concave base, *7in (18cm) high*

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

Christie's, New York, 9 December 2005, lot 144.  
Acquired on the London art market in 1992.



155

**A ROMAN GREEN GLASS JUG  
CIRCA 1ST-2ND CENTURY A.D.**

The flaring mouth with irregular infolded rim, the neck expanding to sloping shoulders, the body tapering in towards the pushed in base with pontil mark, the thinly ribbed strap or ribbon handle with folded thumb rest above the rim, *10in (25.5cm) high*

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

UK private collection of C. Crabtree, acquired on the UK art market from 1970s-1980s.





# EGYPTIAN

Lots 156 - 200







156



157

156 \*

**AN EGYPTIAN ALABASTER DISH  
EARLY DYNASTIC PERIOD, 1ST-3RD DYNASTY, CIRCA 3100-2686  
B.C.**

The shallow dish with gently in-curving rim, with a depressed tondo and slightly flattened base, 15in (38cm) diam

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

French private collection of Mrs R., acquired before 1983.

157

**AN EGYPTIAN FLINT BLADE  
PRE-DYNASTIC PERIOD, CIRCA 3200 B.C.**

The crescent-shaped blade with serrated curved cutting edge, 7½in (19cm) long, mounted

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

Deaccessioned from The Heckscher Museum of Art, Long Island, New York, in 2012. With the museum accession number 59.328.1.

Acquired by Gustave Maurice Heckscher at one of the Sotheby, Wilkinson & Hodge Auctioneers sales of the Valuable Collection of Egyptian Antiquities formed by Robert de Rustafjaell, Esq, held in 1906, 1903 and 1915.

Col. Robert de Rustafjaell Collection (1876-1943), acquired prior to 1909 while working in Egypt as a geologist and mining engineer.

**Published**

R. de Rustafjaell, F.R.G.S. *The Stone Age in Egypt, A Record of Recently Discovered Implements and Products of Handicraft of the Archaic Nilotic Races Inhabiting the Thebaid*, New York, 1914, p. 60, no.679.





158

158

**AN EGYPTIAN POTTERY JAR**

**PREDYNASTIC PERIOD, NAQADA II, CIRCA 3400-3300 B.C.**

Of ovoid form with flat rim and lug handles, decorated in red with hatched panels, a band of gazelles above a band of flamingos, with concentric rings around the base, 6¼in (16cm) high; 9in (23cm) diam

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

English private family collection, acquired by the present owner's grandfather before 1960, thence by descent.

**Literature**

For a similarly decorated jar with gazelles and flamingos, cf. A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig, Die Ägyptische Abteilung*, 2001, p.31, no. 6.

159

**AN EGYPTIAN POTTERY JAR**

**PREDYNASTIC PERIOD, NAQADA II, CIRCA 3400-3300 B.C.**

Of ovoid form with lug handles, the flat rim with red hatched decoration, the body painted with spiral motifs, 6in (15cm) high, 8in (21cm) diam

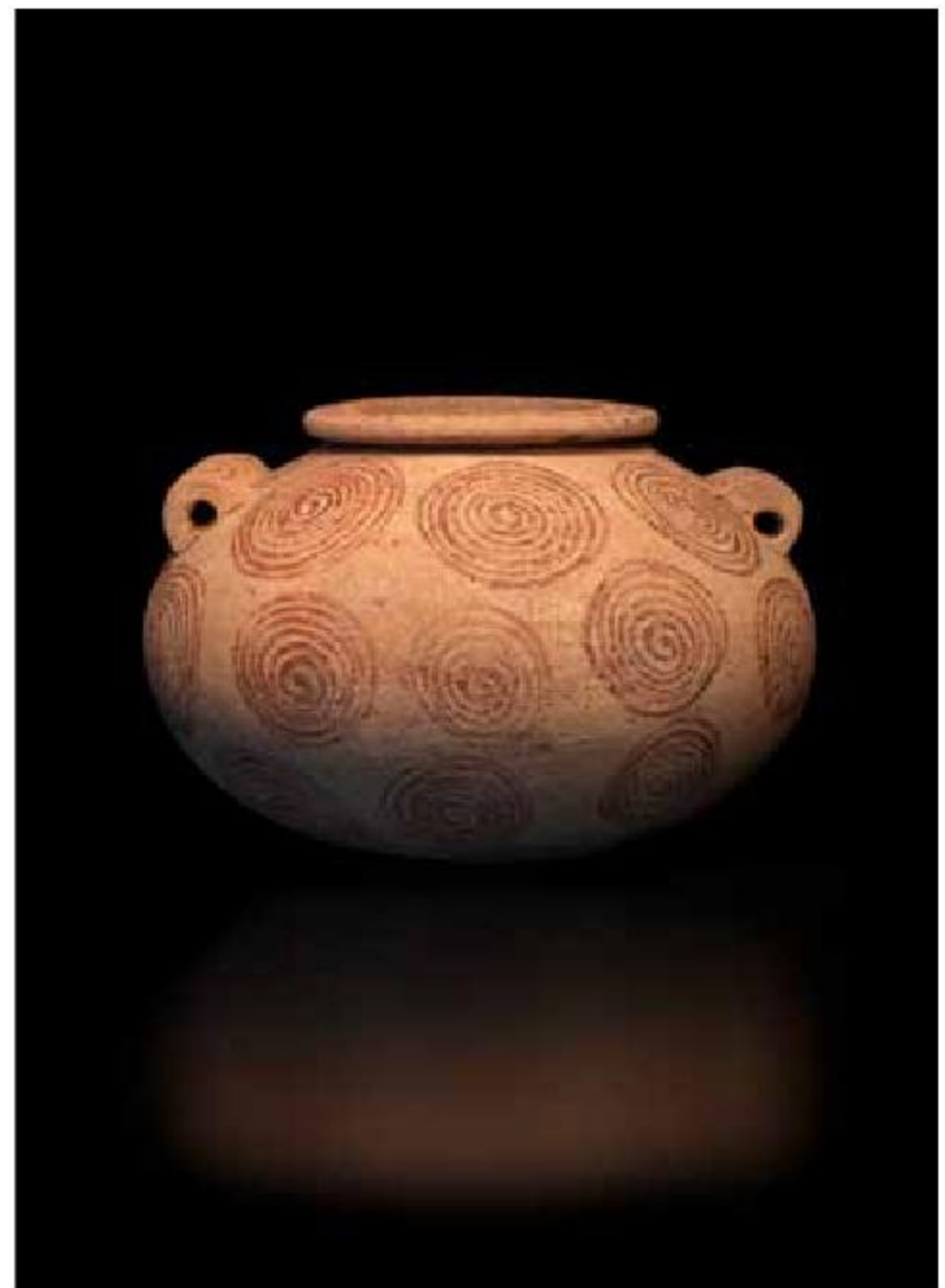
£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

Dr Güngör Tezel, Germany, acquired between 1964-1974.



159

## PROPERTY OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA, ST. LOUIS SOCIETY INC.

### THE TREASURE OF HARAGEH

160 \*

**AN IMPORTANT EGYPTIAN TOMB GROUP FROM HARAGEH  
MIDDLE KINGDOM, 12TH DYNASTY, PROBABLY THE REIGN  
OF SESOSTRIS II, CIRCA 1897-1878 B.C.**

#### CONSISTING OF:

**FIVE BANDED TRAVERTINE OBJECTS** including a kohl-pot in three parts with separate body, rim and lid,  $1\frac{1}{4}$ in (3.1cm) high, with inventory numbers E.8987.6. A-C inked in red; a cosmetic vase with lid, the body flaring towards the out-turned flat rim, with a disc-shaped circular lid, possibly not belonging,  $1\frac{1}{4}$ in (3.1cm) high, with inventory numbers E. 8987.3. A-B inked in red; a bag-shaped flask, the flared rim with concentric ribbed decoration,  $3\frac{7}{8}$ in (9.8cm) high, with inventory number E. 8987.5 inked in black; a small 'magical jar' vase with a stopper, the body flaring from a flat base to the rounded shoulder, with a flat rim and a separately made lid in the form of a stopper with sloping sides and a flattened top,  $3\frac{1}{4}$ in (8.3cm) high, with inventory numbers E. 8987.4. A-B inked in red; and a cosmetic spoon with the handle in the form of an ankh-sign,  $4\frac{1}{4}$ in (10.7cm) long, with inventory number E. 8987.2 inked in red;

**SEVEN SILVER COWRIE SHELLS** with double horizontal piercings probably to be strung into a necklace, six of which have with tiny beads inside to rattle with movement, 24mm long approximately;

**FOURTEEN SILVER MOUNTED SHELL PENDANTS** of tear-drop form, the shells of mottled black and white, each mounted in silver frames with loops for suspension to be worn as a necklace, 19mm long approximately;

#### TEN SILVER AND HARDSTONE INLAID JEWELLERY

**ELEMENTS** in archaeological condition, probably from pectorals, inlaid with various materials including lapis lazuli, carnelian and glass, one a gilded cartouche for the Pharaoh Sesostri II, composed of the hieroglyphs for his prenomen Kha-kheper-re, 20mm long; two fragmentary floral elements, with fragmentary piece of one of their stems, 23mm maximum length; an udjat eye with the extended cosmetic line inlaid with carnelian, 21mm long; two bees with curving bodies and high wings, 26mm maximum height; a trapezoidal-shaped element, possibly the bottom of a bat-symbol, 23mm long; a miniature plaque with a falcon perched on a neb-sign wearing a headdress consisting of a pair of double plumes, an inlaid scarab in front of the legs, a suspension loop behind, 29mm long; and a conjoined pair of inlaid, tear-dropped shaped elements, 10mm long;

**AND A UNIQUE SILVER JEWEL IN THE FORM OF A BEE**, in three-dimensional form, inlaid in the round with lapis lazuli, carnelian and glass, the anatomical detail preserved with a long body and multiple legs, the wings splaying out from the body, 29mm long x 21mm high x 23mm wide (37)

£80,000 - 120,000

US\$130,000 - 200,000

€100,000 - 150,000

#### Provenance

Property of the Archaeological Institute of America, St. Louis Society Inc. Acquired circa 1914 in return for contributing to funding the excavation.

Excavated in 1913-14 by the British School of Archaeology in Egypt from Tomb 124 at Harageh, the Fayum, near Lahun.

#### Published

R. Engelbach and Battiscombe Gunn, *British School of Archaeology in Egypt and Egyptian Research Account, Twentieth Year, 1914: Harageh*, London, 1923, 1, 35, passim.

E. Feucht-Putz, *Die Königlichen Pektoralen. Motive, Sinngehalt und Zweck*, Bamberg, 1967, pp. 44-45.

W. Grajetzki, *Harageh, an Egyptian Burial Ground for the Rich about 1800 BC*, London, 2004, 5, 9, passim.

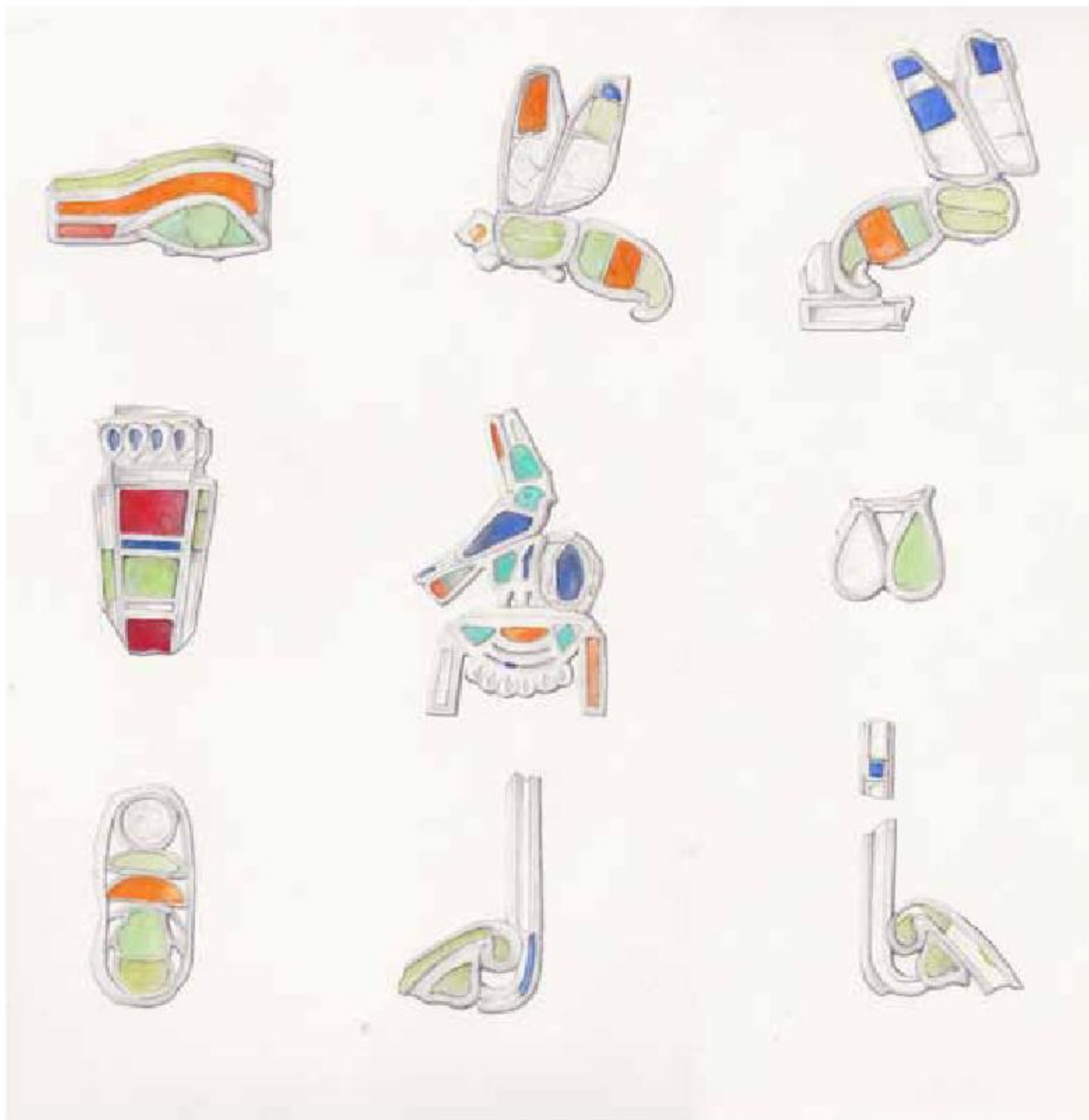
T. Bagh, *Findings from W.M.F. Petrie's Excavations in the Ny Carlsberg Glyptotek*, Copenhagen, 2012, (Meddelelser fra Ny Carlsberg Glyptotek Ny serie nr. 13), pp. 141-143.

R.S. Bianchi, 'From a tomb at Haragah to St. Louis, Missouri', *Egyptian Archaeology*, 43, Autumn 2013, pp.15-16.

R.S. Bianchi, 'The Treasure of Harageh', *The Journal of the American Research Center in Egypt*, 49, 2013, pp.19-31.







## Literature

This remarkable Treasure consists of an extraordinary assemblage of silver jewellery and travertine vessels excavated at Harageh by a team working under the direction of the legendary William Matthew Flinders Petrie, universally regarded as the father of modern archaeology. That team was led by Reginald Engelbach whose career in Egyptology included a term as Chief Keeper of the Egyptian Museum in Cairo.

In October of 1913 Engelbach's team began excavations at the site of Harageh, located near the entrance to the Fayum, that rich agricultural depression 62 miles southwest of Cairo. This site contained an extensive necropolis which the excavators divided into thirteen zones, one of which contained Tomb 124, in which this Treasure was found. The tomb is suggested to have belonged to an elite woman of elevated status, often identified as Iytenhab, on the basis of a funerary stela (see page 147) which may not have been part of the original entombment. The ensemble, dated to the 19th Century B.C. and assigned to the 12th Dynasty of the Egyptian Middle Kingdom, has been repeatedly published.

The Treasure includes five objects in travertine, a stone more popularly known as alabaster, of which four are vases. Of these, two are associated with cosmetics. The smallest is a lidded jar designed as three separate elements, carefully sculpted to form a seemingly seamless vessel, the underside of the lid of which exhibits a circular boss to ensure a tight seal when placed over the mouth. Such pots

are suggested to have contained kohl, a galena-based cosmetic with which the ancient Egyptians lined their eyes. This was accompanied by a tapered, lidded vessel, sharing a common design with a well-documented classification of contemporary cosmetic vessels. The bag-shaped flask exhibits a series of three delicately sculpted rings ornamenting its lip. The vase with a distinctively designed stopper is a miniature version of much larger magical jars, the inscription on one of which states that its contents were cool waters of the earth which beget every living thing, the use of which would cause the deceased to live and be restored.

The most extraordinary of these five travertine objects is the so-called cosmetic spoon, the handle of which is uniquely designed as an ankh-sign. Such objects appear to have been possessed of symbolic value when utilised as grave goods aiding the deceased in the regaining sexual potency so necessary for the attainment of rebirth in the hereafter.

The jewellery consists of six groups, all created in silver, which is rarely attested as a material within the known corpus of Middle Kingdom jewellery. One notes that on occasion in ancient Egypt, silver was the more prized precious metal, often worth more than gold. There are seven cowrie shells of silver which were originally worn as either a necklace or a girdle on the basis of representations of women of the Middle Kingdom who are depicted so accessorised. The cowrie shell was anciently regarded as an equivalent of the female vulva which, according to ancient Egyptian religious tenets, was possessed of powerful apotropaic properties against the evil eye.







There are additionally fourteen actual sea shells each mounted in silver which are suggested to have originally formed pendants on a necklace. These shells attest to an ever-increasing Egyptian maritime interest in the Red Sea and were probably regarded as rare, deluxe objects in their own right. Their incorporation into jewellery of this period is exceptional, because the excavators regarded these fourteen pendants as the earliest attested use of such real shells in ancient Egyptian jewellery.

There are eleven elements of silver inlaid with a variety of materials, which appear to have formed part of a pectoral, or plaque-like pendant, worn over the chest. Among these are individual elements designed as hieroglyphs which can be arranged to spell the prenomen of Pharaoh Sesostri II of the 12th Dynasty. These elements also include a remarkable composite hieroglyph representing a falcon crowned with double plumes who perches upon a basket, or neb-sign. This image is actually the hieroglyph which introduces the golden Horus name of ancient Egyptian pharaohs. The presence of these elements are the basis for the dating of the Treasure to the nineteenth century BC. Their presence reinforces the suggested elevated social status of the woman who was interred in Tomb 124.

The most exceptional jewel within this silver ensemble is a three-dimensionally designed bee, which Engelbach himself singled out and termed a 'centre-piece'. To the best of one's knowledge there is not a single jewel from the Middle Kingdom which is likewise designed as a truly three-dimensional object. Its inlays are remarkable in that they are used on both the left- and the right-hand sides of the bee and are even visible when the object is viewed from above. The feet of the bee are likewise three-dimensionally designed but are attached to a base which must have served as a bridge by which this object was attached to another of which it formed a part. The nature of that object is moot, but it may have been designed as either a bracelet or headband for which this bee served as the principle, dominating element.

There are no comparable assemblages of such deluxe objects known from tombs, either excavated or published, contemporary with those forming the Treasure of Harageh, although the material from Lisht, not yet published, may be of equal quality. The Treasure is noteworthy for what appears to be the earliest attestation of actual shells in the design of Egyptian jewellery and for the unique travertine cosmetic spoon, the ankh-design of the handle of which is without parallel for the period. The Treasure of Harageh can now be included within the corpus of masterpieces of ancient Egyptian art with the bee assuming primacy of place.

With thanks to Dr Robert Steven Bianchi for his assistance in cataloguing this lot.

With thanks to Julia Jarrett for the drawings.



The stela of Iytenhab (AEIN 1664), which has been linked to Tomb 124. Photo courtesy of the Ny Carlsberg Glyptotek, Copenhagen.





(not actual size)





161

**AN EGYPTIAN POLYCHROME WOOD STANDING FIGURE  
MIDDLE KINGDOM, CIRCA 2133-1797 B.C.**

Stepping forth on the left leg, the arms held tightly to the sides, with pierced clenched fists, the flesh painted brick red with blackened short wig, finely detailed eyes and white kilt, *11¾in (30cm) high*, mounted

**£6,000 - 8,000**

**US\$9,900 - 13,000**

**€7,500 - 10,000**

**Provenance**

Dutch private collection, acquired at Bonhams, London, 27 April 2006, lot 7.

UK private collection, inherited in 1978 from the owner's father, Geoffrey McDermott, who originally purchased them from the estate of Ralph Huntingdon Blanchard in Cairo in 1946.

Accompanied by a copy of a Blanchard invoice dated 16 August 1946, listed as Wooden statue P.1500.





**PROPERTY OF THE ARCHAEOLOGICAL INSTITUTE  
OF AMERICA, ST. LOUIS SOCIETY INC.**

162 \*

**AN EGYPTIAN ALABASTER-TRAVERTINE HEADREST  
HARAGEH, FIRST INTERMEDIATE PERIOD - MIDDLE  
KINGDOM, 10TH-11TH DYNASTY, CIRCA 2150-1990 B.C.**

Composed of four separate pieces, the rectangular base with a slightly stepped circular boss supporting the fluted columnar shaft tapering towards the top, surmounted by a curving pillow supported by a slightly concave abacus,  $8\frac{3}{4}$ in (22.2cm) high, inventory number E.8987.1.4 inked in red on the pillow, abacus and the base

**£15,000 - 25,000**

**US\$25,000 - 41,000**

**€19,000 - 31,000**

**Provenance**

Property of the Archaeological Institute of America, St. Louis Society Inc. Acquired circa 1914 and listed on Engelbach's Harageh Dispersal List as having been presented to 'SL' (St Louis).

Excavated in 1913-14 by the British School of Archaeology in Egypt from half-way up a shaft in Cemetery E, Harageh, The Fayum, near Lahun.

**Published**

R. Engelbach and Battiscombe Gunn, *British School of Archaeology in Egypt and Egyptian Research Account, Twentieth Year, 1914: Harageh*, London, 1923, no. 9., fig. 10, p.36, and pl. VIII, 10.

W. Grajetzki, *Harageh, an Egyptian Burial Ground for the Rich about 1800 BC*, London, 2004, p.14.

R.S. Bianchi, 'The Treasure of Harageh', *JARCE*, 49, 2013, p.22, no.1 (inventory number 14001).

**Literature**

Engelbach, its excavator, states

'Fig. 10 is a fine alabaster headrest of the Xth-XIth dynasty, the head-piece and base being separate from the stem. It was found half way up a shaft in cemetery E; nothing else was found with it.'

Headrests of this type in general are discussed by Grajetzki who acknowledges that such objects had several functions, from the prosaic of providing a place for the resting of the deceased's head to connections with the 'Opening of the Mouth' ceremony of the Book of the Dead, the objectives of which were to animate both the statues of the deceased and the deceased him/herself.

With thanks to Dr Robert Steven Bianchi for his assistance in cataloguing this lot.



163

The following two lots (163-164) are from the collection of the ethnographer and artist, Ernest Seymour Thomas. Mr Thomas worked in Cairo for the Royal Geographical Society, writing a catalogue of the Ethnographical collections, which was published in 1924. He went on to be appointed assistant curator to the Pitt Rivers Museum, Oxford, by Henry Balfour in the early 1920s.



163

**AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR NESITANEKETASHERU  
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 980-935 B.C.**

The worker shabti carrying two hoes, a trapezoidal mesh bag across the flat back, with eight vertical columns of text of the shabti formula for the 'Chief of the Noble Ladies Nesitanebetasheru', 5 $\frac{3}{4}$ in (14.5cm) high

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

Ernest Seymour Thomas Collection (d.1936), England, acquired in the early 20th Century, thence by descent.  
Deir el-Bahri Cache I.

The lot is accompanied by copies of three black and white photographs of Ernest and Marjorie Thomas taken in Egypt.

**Literature**

For an example of the same owner cf. G. Janes, *Shabtis: A Private View*, no. 54, p. 107. Her funerary papyrus is in the British Museum, (BM EA 10554).



164





165

164

**AN EGYPTIAN GLAZED COMPOSITION PYLON-SHAPED PECTORAL  
NEW KINGDOM, RAMESSIDE PERIOD, 19TH DYNASTY, CIRCA 1295-1186 B.C.**

The funerary pylon-shaped pectoral with cavetto cornice and details of a scene in black, pierced along the top edge with four holes which emerge at the back of the pectoral, the scene shows a bird, possibly a vulture, with out-stretched wings from which the head of a goddess emerges, her arms lie along the top edges of the wings, with a flattened nw-pot on her head, representing the goddess Nut, with an ostrich feather and apparently an ankh in each top corner, with two crouched black jackals in the lower corners, a wedjat eye over their backs,  $2\frac{1}{4}$ in x  $2\frac{1}{4}$ in (6cm x 6.3cm)

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

Ernest Seymour Thomas Collection (d.1936), England, acquired in the early 20th Century, thence by descent.

The lot is accompanied by three black and white photographs of Ernest and Marjorie Thomas taken in Egypt.



166

165

**AN EGYPTIAN BRIGHT BLUE GLAZED COMPOSITION SHABTI FOR MERET-AMUN  
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY, CIRCA 1069-945 B.C.**

The flat backed worker figure, depicted with black wig, carrying two hoes, a diamond-patterned mesh bag across the back, one column of text down the front, for the female Osiris Meret-Amun,  $4\frac{3}{4}$ in (12cm) high, mounted

£2,500 - 3,000  
US\$4,100 - 5,000  
€3,100 - 3,800

**Provenance**

Acquired by the present owner at Hotel des Ventes D'Avignon, France, 12 May 1985, no. 109.  
French private collection, formed before 1980.

166

**AN EGYPTIAN PALE BLUE GLAZED COMPOSITION SHABTI FOR WAHIBRE  
LATE PERIOD, 27TH DYNASTY, CIRCA 525-402 B.C.**

Of typical form, with a crisply modelled striated wig, carrying the pick and hoe, the seed basket defined over the left shoulder, the front impressed with nine horizontal bands of hieroglyphic text, for 'the Royal Acquaintance, priest of Ptah, Master of secrets in the Great Place, Wahibre born to Nefer-Sekhmet',  $7\frac{3}{4}$ in (20cm) high

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

Robert Knight Collection, UK, purchased at Bonhams London, 29 April 2004, lot 25.  
English private collection, acquired in the 1950s.





167 \* W

**AN EGYPTIAN LIMESTONE ROUND-TOPPED STELE  
THIRD INTERMEDIATE PERIOD, CIRCA 1069-702 B.C.**

Decorated in sunken relief with at the top a winged sun and two crouched jackals facing each other, below an unnamed couple is shown with their arms raised in adoration, facing an offering table before which are depicted the mummiform god Osiris, the falcon-headed Horus, the sisters Isis and Nephthys and the jackal-headed Anubis, in the register below the barque of the Sun god, represented as a giant human head, being pulled by jackals, with four squatting deities behind, the six rows of text mentioning a list of deities depicted above and offerings, and an extensive genealogy of the deceased, mentioning an ancestor Padikhonsu and another called Wehhefer, *17½in (44.5cm) high*

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

American private collection, California, acquired in London or New York in the 1970s.





168 \* W

**AN EGYPTIAN POLYCHROME WOOD SARCOPHAGUS UPPER SECTION**

**THIRD INTERMEDIATE PERIOD, CIRCA 1069-702 B.C.**

Shown wearing a tripartite wig with pale blue, yellow, red and black stripes, wearing a large and elaborated broad collar, composed of colourful rows of various motifs including rosettes, triangles, papyrus leaves and a chequered pattern, below the goddess Nut, kneeling, with her wings outstretched wearing the solar disc headdress and bangles at her wrists and ankles, 35in (89cm) high, mounted in a display case with perspex cover

**£10,000 - 15,000**

**US\$17,000 - 25,000**

**€13,000 - 19,000**

**Provenance**

American private collection, California, acquired in the 1960s.





169

**AN EGYPTIAN CARTONNAGE ANTHROPOID SARCOPHAGUS  
FRAGMENT**  
**THIRD INTERMEDIATE PERIOD, 22ND DYNASTY, CIRCA 945-  
715 B.C.**

The top panel depicting the Sons of Horus, Imsety and Qebehsenuef, flanking an upreared cobra with sun disc, part of a wing above a standing winged goddess, with three columns of text 'words spoken by Isis, when she protects the Osiris Ankhef-khonsu, son of Ih-amun,' painted in orange, cream, blue and black, 25in x 12in (65cm x 30cm)

**£3,000 - 4,000**  
**US\$5,000 - 6,600**  
**€3,800 - 5,000**

**Provenance**

UK private collection, P. Adie, acquired in London circa 2000 from Helios Gallery, UK.

Phillips, London, 10 April 2000, lot 2.

Rodney Watts Collection, acquired in London in the 1960s.



170

**AN EGYPTIAN LIMESTONE ROUND-TOPPED STELE**  
**THIRD INTERMEDIATE PERIOD, KUSHITE PERIOD, 22ND-24TH  
DYNASTY, CIRCA 945-715 B.C.**

Carved at the top with the standing figure of the king, on the right, in front of his Horus name, possibly 'Shaa', facing a falcon-headed deity named Hornedjitef, and a lion-headed goddess of Lower Egypt, possibly named Wadjet, below eight rows of text now mostly unintelligible, 13¾in (35cm) high

**£2,000 - 3,000**  
**US\$3,300 - 5,000**  
**€2,500 - 3,800**

**Provenance**

UK private collection, acquired in Switzerland in the 1970s, thence by descent.





171

171 \*

**AN EGYPTIAN PAINTED WOOD AND CARTONNAGE  
SARCOPHAGUS MASK**

**THIRD INTERMEDIATE PERIOD, CIRCA 1069-702 B.C.**

The face finely carved and gesso-painted, the eyes and brows in black and the lips outlines in red, a mortise beneath the chin for the insertion of a false beard, the headdress composed of cartonnage with painted relief details, the back flat with three mortise holes, and inked with a collection number '1129', 10in (25.5cm) high

£4,000 - 6,000

US\$6,600 - 9,900

€5,000 - 7,500

**Provenance**

American private collection, Los Angeles, California, acquired in 2011.  
American private collection of a Californian interior designer, acquired in Europe between the late 1970s and 1983.

172

**AN EGYPTIAN WOOD SPOON**

**NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1295 B.C.**

With elongated leaf-shaped bowl, the openwork handle carved in the form of a standing monkey, 5¾in (15cm) high, mounted

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

Art market, Paris, France  
European private collection formed before 1983.

**Literature**

The monkey was a popular subject of the New Kingdom, particularly during the 18th Dynasty. Monkeys were trained as fruit pickers and were generally associated with food. For a dish in the form of a monkey sitting on a fruit, cf. R.E. Freed, *Egypt's Golden Age: The art of living in the New Kingdom*, Museum of Fine Arts, Boston, 1982, p. 212 fig. 253; and for a leaf shaped spoon bowl with leopard handle cf. p.210, fig. 249.

172





173



174

173 \*

**AN EGYPTIAN GOLD AMULET AND MUMMY BEAD NECKLACE  
NEW KINGDOM, CIRCA 1550-1070 B.C.**

Restrung, composed of small turquoise and yellow glazed composition disc-shaped mummy beads, with fifteen small gold pendants in the shape of poppy pods, with modern clasp, *18½in (47cm) long*

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

American private collection, New York, acquired before 1980.

174 \*

**AN EGYPTIAN GREEN SCHIST HEART SCARAB  
LATE PERIOD, CIRCA 664-332 B.C.**

Of naturalistic form, the underside inscribed with the standard formula of chapter 30B of the Book of the Dead, with some wear to the text, *2½in (6.4cm) long*

£2,000 - 2,500

US\$3,300 - 4,100

€2,500 - 3,100

**Provenance**

Belgian private collection, Brussels, acquired in the 1970s.  
With Galerie Harmakhis, Brussels.





175

**AN EGYPTIAN BRONZE APIS BULL  
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

Shown walking, with gold foil over the forehead, with incised winged markings over the shoulders and across the flanks, with a cross-hatched saddle cloth on its back,  $2\frac{3}{4}$ in (7.3cm) high; 3in (8cm) long, mounted

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

French private collection Mr C, before 1980.

176 \*

**AN EGYPTIAN HAEMATITE HIPPOPOTAMUS AMULET  
LATE PERIOD, CIRCA 664-332 B.C.**

The rounded body on four short legs, the details of the eyes and tail incised, 27mm long

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

French private collection of Mrs R., acquired before 1983.





177

**AN EGYPTIAN TURQUOISE GLAZED COMPOSITION HATHOR  
SISTRUM HANDLE FRAGMENT  
LATE PERIOD, CIRCA 664-332 B.C.**

In the form of janiform heads of the cow-eared goddess, surmounted by the remains of a cavetto moulding supporting a naos with central uraeus, the goddess wearing a detailed wig with curling lappets and an elaborate broad collar, a uraeus on each shoulder, 4in (10.2cm) high, mounted

£5,000 - 7,000  
US\$8,300 - 12,000  
€6,300 - 8,800

**Provenance**

French private collection, acquired in the 1970s.



178

**AN EGYPTIAN GREEN GLAZED COMPOSITION STATUETTE OF  
BES  
THIRD INTERMEDIATE PERIOD - LATE PERIOD, 25TH-26TH  
DYNASTY, CIRCA 700-600 B.C.**

Pierced horizontally through the feathered headdress for suspension, the lion faced deity shown with tongue protruding, standing naked, with hands over hips, with some traces of yellow dotting on the lower back, 4¾in (11.8cm) high, mounted

£2,000 - 2,500  
US\$3,300 - 4,100  
€2,500 - 3,100

**Provenance**

Musée Gantner collections, Lachapelle-sous-Chaux - Territoire de Belfort, acquired before 1960. Sold Osenat, Fontainebleau, *Collection du Musée Gantner*, 19 January 2014, lot 49.





179

**A ROMANO-EGYPTIAN GREEN GLAZED COMPOSITION  
GROTESQUE FIGURE OF HARPOKRATES  
CIRCA 1ST-2ND CENTURY A.D.**

Depicted with typical shaved head and a black glazed sidelock of youth, his torso twisting to turn and look to his left, a cross-hatched net bag slung over his left shoulder, *3½in (9.1cm) high*, mounted

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

French private collection, acquired between the 1960s to 1970s from the Paris art market.



180

**AN EGYPTIAN SERPENTINE BABOON  
THIRD INTERMEDIATE - LATE PERIOD, CIRCA 1070-332 B.C.**

Standing with hands upraised flat and open in the characteristic posture of the baboon at dawn greeting the rising sun, with a hole in the top of the head perhaps for insertion of a sun disc, with finely incised fur details, *3¼in (8cm) high*, mounted

£2,000 - 3,000  
US\$3,300 - 5,000  
€2,500 - 3,800

**Provenance**

Sotheby's New York, 03 December 1991, lot 352 (part of the lot the baboon is not listed or illustrated).  
Dr. Barnett Fine Collection, (b.1907), Stamford, Connecticut USA, collected before 1983.



181 \*

**AN EGYPTIAN WOOD FIGURE OF PTAH-SOKAR-OSIRIS  
LATE PERIOD, SAITE, 26TH DYNASTY, CIRCA 664-525 B.C.**

The mummiform figure with the body polychrome painted in maroon, the gilded face with black details, wearing a broad collar and the tripartite wig surmounted by the ram's horns and solar disc with plumes, inscribed with one column of text down and front and one at the back, with standard offering formula to Osiris from 'Irirwdj', 25in (63.5cm) high

£2,000 - 2,500

US\$3,300 - 4,100

€2,500 - 3,100

**Provenance**

American private collection, Southern California, acquired before 1983.





182 \* W

**AN EGYPTIAN POLYCHROME WOOD SARCOPHAGUS MASK  
THIRD INTERMEDIATE - LATE PERIOD, CIRCA 1000-600 B.C.**

Wearing a long false beard and a yellow and turquoise striped tripartite wig decorated with the remains of a scarab at the top, the serene pink face with inlaid bronze eyebrows, one now missing, and bronze and white stone eyes, the pupils painted in black, 19in (48cm) high, mounted in a wood and perspex case

£5,000 - 7,000

US\$8,300 - 12,000

€6,300 - 8,800

**Provenance**

American deceased estate of Mr A.D.K., Colorado, acquired in Chicago in the 1960s, thence by descent.

183 \*

**AN EGYPTIAN WOOD SARCOPHAGUS MASK  
LATE PERIOD, CIRCA 600 B.C.**

With finely carved features and remains of red painted details over a layer of gesso, the eyes inlaid with glass pupils, possibly not belonging, 10¼in (26cm) high

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

American private collection, acquired on the London art market in the 1960s.







184

**AN EGYPTIAN BRONZE APIS BULL  
LATE PERIOD - PTOLEMAIC PERIOD, CIRCA 664-32  
B.C.**

Striding forward on an integral plinth, its head turning to the right, wearing a solar disk with uraeus between his horns, the right side of its body incised with wavy decoration,  $3\frac{1}{2}$ in (8.9cm) long, mounted

£3,000 - 4,000

US\$5,000 - 6,600

€3,800 - 5,000

**Provenance**

English private collection, acquired in the 1970s

185 \*

**AN EGYPTIAN BRONZE FIGURE OF ISIS AND HORUS  
LATE PERIOD, CIRCA 664-332 B.C.**

The seated Isis wearing a tight-fitting dress, the headdress now missing, offering her left breast to the infant Horus sitting on her lap,  $4\frac{1}{4}$ in (10.5cm) high, mounted

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

American private collection, acquired by the owner's mother at Parke-Bernet, New York, 14 February 1963, lot 73. Accompanied by a copy of the invoice from Parke-Bernet.







186

**AN EGYPTIAN BRONZE FIGURE OF WEPWAWET  
LATE PERIOD, CIRCA 664-332 B.C.**

The god of slender elongated form, the face with recessed eyes and alert pointed ears, the tail curling over the hind legs to the ground, with a tang beneath the front and back paws, 4in (10cm) long, 4½in (11.5cm) high, mounted

£2,000 - 3,000

US\$3,300 - 5,000

€2,500 - 3,800

**Provenance**

English private family collection, acquired by the present owner's grandfather before 1960, thence by descent.

187

**AN EGYPTIAN BRONZE FIGURE OF PTAH  
LATE PERIOD, CIRCA 664-332 B.C.**

The mummiform deity holding a multiple sceptre of a was and a djed pillar, wearing a close-fitting skull cap and a false beard, standing on a stepped dais, probably representing the mound of creation, 7¼in (18.5cm) high, mounted

£3,000 - 5,000

US\$5,000 - 8,300

€3,800 - 6,300

**Provenance**

French private collection, M.B., acquired in the 1970s.







188 \* W

**AN EGYPTIAN POLYCHROME WOOD  
SARCOPHAGUS**

**AKHMIN, LATE DYNASTIC PERIOD, 26TH-30TH  
DYNASTY, CIRCA 664-332 B.C.**

Of typical anthropomorphic shape on a small integral square plinth, the white face with black details of the eyes and eyebrows and red for the lips, depicted wearing a black tripartite wig and a short ribbed fake beard, with an elaborate broad collar composed of bands of geometric shapes, white eight-petalled rosettes, lotus palms and lotus flowers, the lower section of the body in maroon slip, with a rectangular section above the ankles inscribed with five columns of text, with an offering formula to Osiris 'who resides in Ipu', the name of modern-day Akhmin, on behalf of Tasheretmin, 'daughter of Djedhor, born to the Lady of the House', name now unintelligible, 66½in (169cm) high

**£40,000 - 60,000**

**US\$66,000 - 99,000**

**€50,000 - 75,000**

**Provenance**

American private collection, New York, acquired from Samuel Haddad Works of Art, New York, in 1983.

Samuel Haddad Collection, acquired from the government of Anwar Sadat, Egypt, in the 1970s. Accompanied by a copy of a Certificate of Authenticity from Samuel Haddad Works of Art, and by a copy of a payment docket for the purchase of the sarcophagus in 1983.







189 \*

**AN EGYPTIAN BRONZE FIGURE OF ISIS AND HORUS  
LATE PERIOD, CIRCA 664-332 B.C.**

The goddess Isis depicted seated, wearing a close-fitting dress, crowned with the horned solar disc with circlet of uraei, offering her left breast to the infant Horus, wearing a skull cap with uraeus and lock of youth, *8¼in (21cm) high*, mounted

**£4,000 - 6,000**

**US\$6,600 - 9,900**

**€5,000 - 7,500**

**Provenance**

Joseph Veach Noble (1920-2007) Collection, New Jersey, USA, acquired in the mid-1970s. Noble worked at the Metropolitan Museum of Art, New York and was director of the Museum of the City of New York.





190

**AN EGYPTIAN BRONZE FIGURE OF NEITH  
THIRD INTERMEDIATE PERIOD, 25TH DYNASTY, CIRCA 750-  
700 B.C.**

Depicted stepping forth, wearing the red crown and broad collar with a long close-fitting gown, the left hand raised to hold the was sceptre, now missing, her right hand pierced to hold a piece of insignia, now lost, the base incised with the end of an inscription naming the donor of the statuette, it begins with end of the donor's name or perhaps the donor's father's name 'An-Ir-Dis born to ?Keshirdiamen' *8 1/4 in (21.5cm) high, mounted*

**£6,000 - 8,000**

**US\$9,900 - 13,000**

**€7,500 - 10,000**

**Provenance**

Japanese private collection, purchased by the owner in 1983 from the Fine Art Department of Mitsukoshi Department Store.



191

**AN EGYPTIAN STEATITE FIGURE OF ISIS AND HORUS  
LATE PERIOD, CIRCA 664-332 B.C.**

The goddess shown seated on a throne with decorative incised details, with Horus the child on her lap to whom she presents her left breast, his right hand curled around her lower arm, she wears the vulture headdress with uraeus, over a tripartite wig with curls on the lappets, surmounted by the modius with sun disc and horns, *6in (15.5cm) high*

**£8,000 - 10,000**

**US\$13,000 - 17,000**

**€10,000 - 13,000**

**Provenance**

English private family collection, acquired by the present owner's grandfather circa 1960, thence by descent.





192 \*

**AN EGYPTIAN LIMESTONE SCULPTOR'S MODEL OF A PHARAOH  
PTOLEMAIC PERIOD, CIRCA 4TH-3RD CENTURY B.C.**

The torso carved in the round, depicted striding with his left leg advanced, wearing a shendyt kilt around his lower body, the details of the waistband, folds and front flap carved in low relief, the torso with a slight curve to the pectorals and stomach, the arms, legs and head not carved, the remains of gridlines on one of the shoulders, 8in (20.1cm) high, mounted

£20,000 - 30,000

US\$33,000 - 50,000

€25,000 - 38,000

**Provenance**

Japanese private collection, acquired from Charles Ede Ltd, London in 1996.

Meiss Collection, USA, acquired before 1975. Labelled with an inventory number 'TL 11274.9 Meiss'.

**Published**

Charles Ede Ltd, *Small Sculpture from Ancient Egypt*, vol. XXII, 1996, no.7, pp.8-9.

**Literature**

For similar examples in the Kestner-Museum, Hannover (1935.200.714) and the Ägyptisches Museum, Berlin (inv. no. 23218), cf. N. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods*, Cairo, 2005, no.104, pl.57d; no.105, pl.58a.



193

**AN EGYPTIAN DARK GREEN STONE  
OSIRIPHOROS STATUE FOR PADIASET  
LATE PERIOD, LATE 26TH DYNASTY, CIRCA 600-  
525 B.C.**

The male figure standing with his left leg advanced, wearing a pleated kilt and a short striated wig, his arms held out in front supporting a small figure of the god Osiris standing on a short integral plinth, in typical mummiform, wearing the atef crown and holding the crook and flail, the figure with a back pillar inscribed on the sides and back, and standing on an integral rectangular base, inscribed with hieroglyphs on the front, sides and back, the back pillar invoking Osiris with a funerary offering formula 'Osiris foremost of the West, the great god, lord of Abydos, ruler of eternity', inscribed for 'Padiaset, high priest of Seth, scribe of the temple, scribe of ?..., scribe of the granary....' with numerous other titles, 'son of the (like titled?) Akh-setekh-eru', 11¼in (28.6cm) high

£60,000 - 80,000

US\$99,000 - 130,000

€75,000 - 100,000

**Provenance**

Dutch private collection, acquired by the present owner's grandfather between the 1930s and early 1970s, thence by descent.







#### Literature

Osiriphoros figures grew in popularity in the Late Period and there are a number of related figures in museums worldwide. For exempla cf. E. Riefstahl, *Egyptian Sculpture of the Late Period 700 B.C. to A.D. 100*, The Brooklyn Museum, 1960. There is a slightly larger grey-green schist example in the Pierpoint Morgan Library, New York, inv. no. 11 wearing instead a bag wig and a plain kilt E. Riefstahl, *op. cit.*, p. 46, no. 39, pl. 36, figs 84-5.

There is a closely related, also larger green schist example for Iret-horru in the Walters Art Gallery, Baltimore, no. 22.215. The figure wears a similar striated wig and intricately folded 'gala garment' kilt and the Osiris in this group also wears the atef crown cf. E. Riefstahl, *op. cit.*, p. 51-2, no. 44, pl. 41, figs 98-9.

The most important feature of this statue for Padiaset is the connection to the cult of Set. According to myth, Set murdered his brother Osiris and fought Osiris's son Horus for sovereignty. In the light of this, it is unusual that an individual whose name bears that of Set should be holding an Osiris votive statue.





Moreover the connection to Set on a Late Period private statue is particularly rare and significant. During the Third Intermediate and Late Periods various foreign powers including the Assyrian and Persian empires invaded and occupied Egypt. The worship of Set, who had traditionally been the god of foreigners, became associated with foreign invasion and tyranny and his veneration declined.

However in some provincial areas of Egypt Set was still regarded as the heroic chief deity and this statue must come from one of these regions. For further discussion see H. te Velde, 'Seth, God of Confusion A Study of His Role in Egyptian Mythology and Religion', in *Probleme der Ägyptologie*, 6, (G. E. van Baaren-Pape, transl.), Brill, 1967.

194  
**NO LOT**



195 \*

**AN EGYPTIAN BASALT INSCRIBED BASE OF A SPHINX FOR KING PSAMTIK II**

**SAITE PERIOD, 26TH DYNASTY, CIRCA 595-589 B.C.**

The rectangular base with the remains of a lion's left forepaw, two sides inscribed with a single row of text with the king's Horus names 'Senefertawy' and 'Menekhib', *max dimensions 7¾in x 3in x 8in (19.5cm x 8cm x 20.5cm)*

£12,000 - 15,000

US\$20,000 - 25,000

€15,000 - 19,000

**Provenance**

American private collection, New York, acquired in the 1970s. On loan to The Brooklyn Museum from 1984-6 and accompanied by a copy of a translation.

**Literature**

There is a similar although larger base for a statue of a sphinx of King Psamtik II now in the Walters Art Museum, Baltimore (acc. no. 22.104).







196

**AN EGYPTIAN LIMESTONE CANOPIC JAR LID  
LATE PERIOD, CIRCA 600 B.C.**

Finely carved in the form of a head of the baboon god Hapy, with pronounced snout, small rounded ears and incised details of thick fur, *3½in (9cm) high, mounted*

**£5,000 - 8,000**

**US\$8,300 - 13,000**

**€6,300 - 10,000**

**Provenance**

With Hurst Gallery, Cambridge, Massachusetts, 1980.

Nasli Heeramaneck Collection, New York, acquired in the 1960s.

Accompanied by a copy of the invoice from Hurst Gallery dated 29 April 1980.





197

**AN EGYPTIAN GIALLO ANTICO BES  
PTOLEMAIC - ROMAN PERIOD, CIRCA 4TH CENTURY B.C. -  
2ND CENTURY A.D.**

The fragmentary dwarf god depicted wearing a fluted flared crown, his face with a furrowed forehead, his brows drawn into a frown between recessed eyes, with a broad nose and a long curling moustache and beard, his right arm preserved, wearing a pendant at his chest, the left side and legs missing, 9in (23cm) high, mounted

£10,000 - 15,000

US\$17,000 - 25,000

€13,000 - 19,000

**Provenance**

With Royal-Athena Galleries, New York, *Art of the Ancient World*, vol. XXII, 2011, no. 161.

Hermione Speier Collection, Assistant Librarian of the Vatican in Rome, 1940s-50s, thence by descent.

**AN EGYPTIAN ENCAUSTIC PAINTED WOOD MUMMY  
PORTRAIT OF A WOMAN  
ROMAN PERIOD, CIRCA EARLY 2ND CENTURY A.D.**

The young woman shown in three-quarter profile, her face turned to the front, her hair wound into a large bun with tight ringlets around her face, wearing a white tunic with dark red clavi, a white mantle drawn around her back, with vertical splits to the wood panel, composed of more than one encaustic portrait, 14in x 7¼in (36cm x 18.6cm), contained in a glazed frame

**£40,000 - 50,000**

**US\$66,000 - 83,000**

**€50,000 - 63,000**

**Provenance**

The Castle Folio Collection, UK, acquired in 2011.

Christie's London, 6 Oct 2011, lot 54.

Christie's London, 8 Oct 2000, lot 159

Sotheby's New York, 25 June 1992, lot 44.

With Blanchard Antiquities, Cairo, 1906.

**Published**

H. Zaloscer, *Porträts aus dem Wüstensand: Die Mumienbildnisse aus der Oase Fayum*, Vienna, 1961, p. 66.

K. Parlasca, *Repertorio d'arte dell'egitto greco-romano*, Palermo, 1969, Serie B, vol. 1, pp. 57-58, no. 113, pl. 27, 3.

E. Drummond Libbey, *Catalogue of a collection of Egyptian antiquities*, Toledo Museum of Art, 1906, p. 32, no. 172.

W. Peck, *Mummy Portraits from Roman Egypt*, Detroit, 1967, p. 36.

D. L. Thompson, 'A Patchwork Fayum in Toledo', *American Journal of Archaeology*, vol. 77, no. 4, October 1973, pp. 438-439, pl. 88.

D. Thompson, 'Four Fayum Portraits in the Getty Museum', *The J. Paul Getty Museum Journal*, II, 1975, p. 92.

J-E. Berger and R. Pintaudi, *El-Fayum*, Milan, 1985, p. 68, colour pl. on p. 69.

**Literature**

This portrait is attributed to Hawara by D. Thompson (op. cit. AJA, 77) and it is compared to portraits now in Baltimore (inv. 32.3), the Brooklyn Museum (inv. 11.600 B), and the National Gallery, London (inv. 2913), all excavated by W.M. Flinders Petrie at Hawara.

Petrie excavated the cemeteries at Hawara between 1888-1911, and only approximately 2% of the mummies at Hawara were found with portrait panels. These portraits show a Roman-influenced urbanised population following fashions of Roman hairstyles, dress and jewellery. The above portrait closely resembles those of many of the female portraits found at Hawara. Cf. S.Walker and M.Bierbrier, *Ancient Faces, Mummy Portraits from Roman Egypt*, British Museum, 1997, nos. 17, 33, 39 and 41.









199

**AN EGYPTIAN CARTONNAGE MUMMY MASK  
PTOLEMAIC PERIOD, CIRCA 305-30 B.C.**

With a blue striped tripartite wig, the red face with large eyes outlined in blue, wearing a broad collar, *15<sup>3</sup>/<sub>4</sub>in (40cm) high*, mounted

£6,000 - 8,000

US\$9,900 - 13,000

€7,500 - 10,000

**Provenance**

Art market, Paris, France

European private collection formed before 1983.





200

**A PAIR OF ROMANO-EGYPTIAN PAINTED STUCCO FEET  
CIRCA 2ND CENTURY A.D.**

Moulded with thonged sandals and added black slip, the details of the toenails delineated with black outlines, the remainder of the feet flesh coloured, *8¼in (21cm) long (2)*

**£5,000 - 7,000**

**US\$8,300 - 12,000**

**€6,300 - 8,800**

**Provenance**

Acquired by the present owner in June 2009.

Nicolas Koutoulakis Collection, Geneva (1910-1996); acquired between the 1950s-1970s.



# Support the Future Study of Ancient Art



The **Classical Art Research Centre (CARC)** exists to lead and support the study of Greek and Roman art in all its aspects.

CARC **supports** research through its archives, study-facilities, and web resources. The Centre has its origin in the renowned **Beazley Archive** and hosts the famous **Beazley Archive Pottery Database** - the most important single resource for the study of ancient Greek vases.

CARC **stimulates** new research through its web resources, seminars, lectures, publications, and workshops. These cast new light on old subjects and explore new ones. Our particular focus is on encouraging the next generation of scholars in Oxford and beyond.

CARC **generates** its own research through specific projects. The oldest of these is the **Gems Research Programme**, which has its origins in the work of Sir John Beazley. The latest project looks beyond the classical world to investigate links between Greek and Roman art and ancient Central Asia.

CARC's work is aimed at everyone who wants to research and understand the fascinating heritage of ancient art.

CARC depends on the generosity and vision of donors to support its work and bring its resources to students, researchers, and art lovers around the world.

**If you can help, or to find out more, please visit:**

**[www.carc.ox.ac.uk](http://www.carc.ox.ac.uk)**

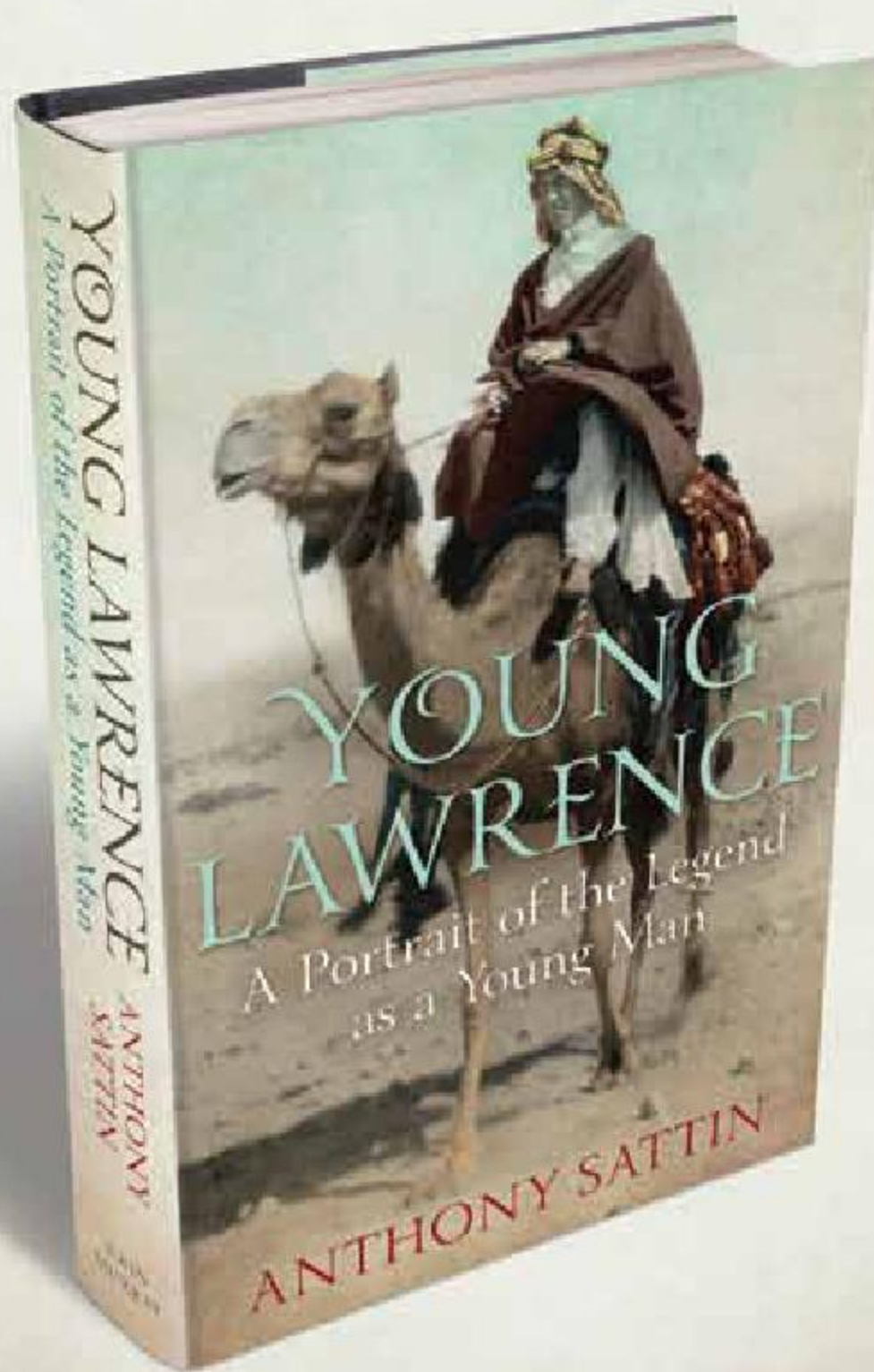
**or contact the Director:**

**[carc@classics.ox.ac.uk](mailto:carc@classics.ox.ac.uk)**



# YOUNG LAWRENCE:

## A Portrait of the Legend as a Young Man



8<sup>th</sup> October at 6.30pm  
The Geological Society, London W1J 0BG  
Tickets £15 from Eventbrite

Come join journalist, broadcaster and author Anthony Sattin talking about his new biography, published on 9<sup>th</sup> October by John Murray. The talk is being given in support of Global Heritage Fund UK's work in Turkey.





## ISLAMIC AND INDIAN ART

Tuesday 7 October 2014  
New Bond Street, London

### FIRDAUSI, SHAHNAMA

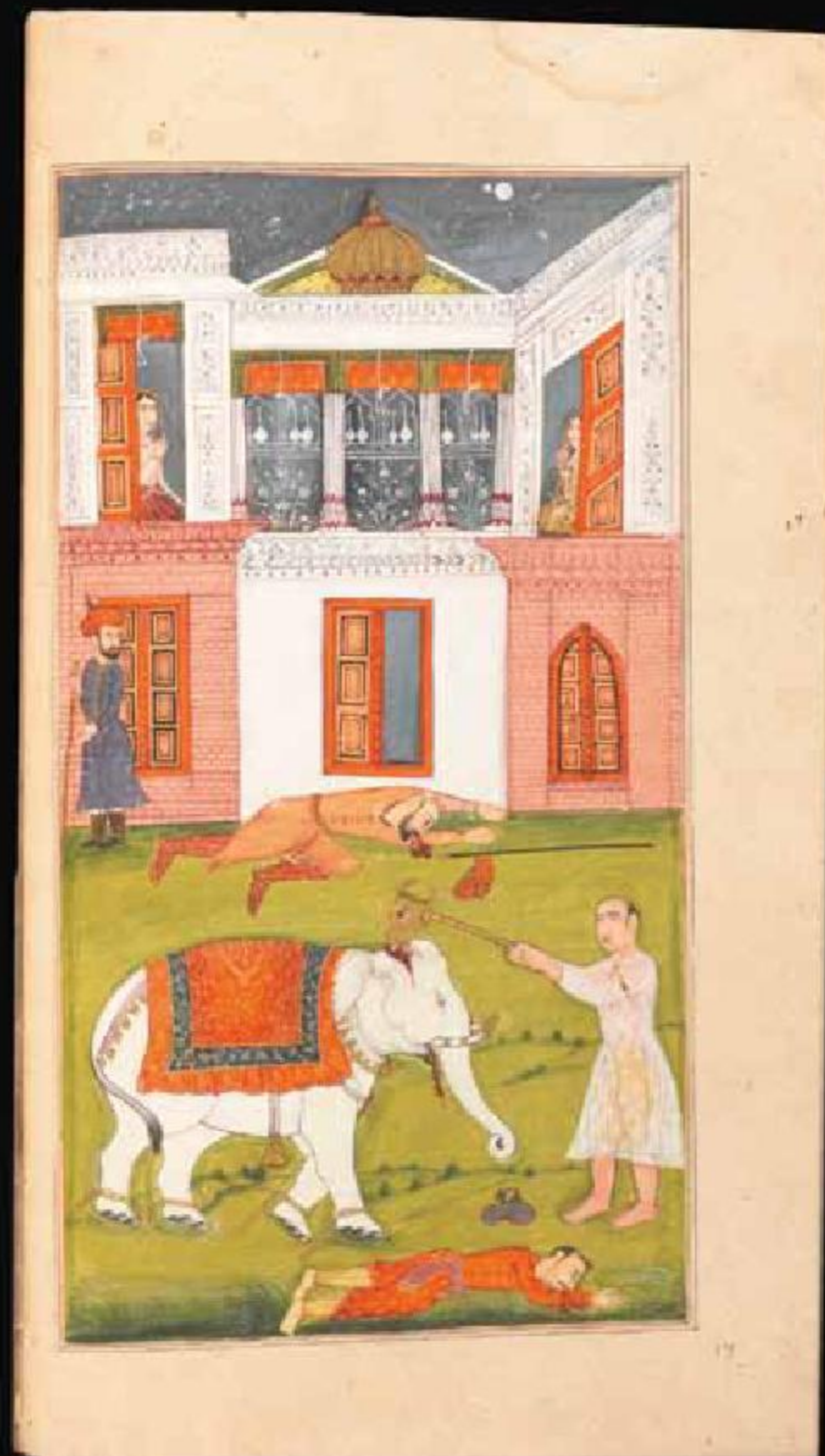
*The Book Of Kings*  
illustrated with one hundred  
and thirteen miniatures  
345 x 200mm  
£40,000 - 60,000

### VIEWING

5 - 6 October 2014

### ENQUIRIES

+44 (0) 20 7468 8249  
[claire.penhallurick@bonhams.com](mailto:claire.penhallurick@bonhams.com)



# Bonhams

LONDON

[bonhams.com/islamic](http://bonhams.com/islamic)



**THE LIBRARY  
OF PROFESSOR  
BRIAN SHEFTON**

Tuesday 7 October 2014  
Knightsbridge, London

**FÜRTWÄNGLER,  
A. & REICHHOLD, C.**

*Serie III, Lieferung II, III, IV und V*  
70.5 cm x 54 cm

**£1,000 - 1,500**

**ENQUIRIES**

+44 (0) 20 7468 8333

[claudio.corsi@bonhams.com](mailto:claudio.corsi@bonhams.com)



# Bonhams

[bonhams.com/antiquities](http://bonhams.com/antiquities)



## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

### 1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### *Estimates*

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### *Condition Reports*

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

#### *The Seller’s responsibility to you*

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### *Bonhams’ responsibility to you*

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

*Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### *Alterations*

*Descriptions* and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.



**Bidding in person**

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

**Bidding by telephone (only available on lots with a low estimate greater than £400)**

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

**Bidding by post or fax**

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

**Bidding via the internet**

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

**Bidding through an agent**

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

**6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS**

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

**7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER**

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 of the <i>Hammer Price</i>

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

**8. VAT**

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

- The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:
- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
  - Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
  - \* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

**9. PAYMENT**

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases;

**Bankers draft/building society cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Sterling travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

**Bank transfer:** you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

**Debit cards:** there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;



**Union Pay cards:** these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

**Credit cards:** Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

Please refer all enquiries to our shipping department on:  
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805  
Email: [shipping@bonhams.com](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the ' of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

## Licensing Requirements Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

## Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.



## 19. JEWELLERY

### ~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
15 to 30 years old – top shoulder (ts) or up to 5cm  
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked  $\Delta$  and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

## 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

## 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

## 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

## 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

## 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

## 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.



<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;			10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the *Sale of the Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

#### 5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

#### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.



<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the Lot (or where you have purchased more than one Lot pro-rata towards the <i>Purchase Price</i> of each Lot) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one Lot pro-rata to the <i>Buyer's Premium</i> on each Lot) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the Lot;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
7.1.3	to remove, and/or store the Lot at your expense;	8.1	Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the Lot to a person other than you; and/or
7.1.6	to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the Lot <i>Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any Lot of which you are the Buyer.	<b>9</b>	<b>FORGERIES</b>
7.2	You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a <i>Forgery</i> , and in any event within one year after the Sale, that the Lot is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a <i>Forgery</i> and details of the Sale and Lot number sufficient to identify the Lot.
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the Lot is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a Lot is a <i>Forgery</i> we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and Expenses paid by you in respect of the Lot.
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.
		<b>10</b>	<b>OUR LIABILITY</b>
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
		10.2	Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
		10.2.1	handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*). "Auctioneer" the representative of *Bonhams* conducting the *Sale*.



**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A  
Hadji Rahimipour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A  
Jeremy Goldsmith  
+1 917 206 1656

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

UK  
Stephanie Connell  
+44 20 7393 3844  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## Furniture & Works of Art

UK  
Fergus Lyons  
+44 20 7468 8221  
U.S.A  
Jeffrey Smith  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A  
Tanya Wells  
+1 917 206 1685

## Islamic & Indian Art

Claire Penhallurick  
+44 20 7468 8249

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
U.S.A  
Kurt Forry  
+1 415 391 4000

## Motorcycles

Ben Walker  
+44 8700 273616  
Automobilia  
Adrian Pipiros  
+44 8700 273621

## Musical Instruments

Philip Scott  
+44 20 7393 3855

## Native American Art

Jim Haas  
+1 415 503 3294

## Natural History

U.S.A  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A  
Judith Eurich  
+1 415 503 3259

## Portrait Miniatures

Jennifer Tonkin  
+44 20 7393 3986

## Prints

UK  
Rupert Worrall  
+44 20 7468 8262  
U.S.A  
Judith Eurich  
+1 415 503 3259

## Russian Art

UK  
Sophie Law  
+44 20 7468 8334  
U.S.A  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Michael Moorcroft  
+44 20 7468 8241  
U.S.A  
Aileen Ward  
+1 800 223 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Toys & Dolls

Leigh Gotch  
+44 20 8963 2839

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Paul Maudsley  
+44 20 7447 7412  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Nick Biebuyck  
+852 2918 4321

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A  
Joseph Hyman  
+1 917 206 1661  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A  
Doug Davidson  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004



## UNITED KINGDOM

### London

101 New Bond Street •  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street •  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

### South East England

#### Brighton & Hove

19 Palmeira Square  
Hove, East Sussex  
BN3 2JN  
+44 1273 220 000  
+44 1273 220 335 fax

#### Guildford

Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

#### Isle of Wight

+44 1273 220 000

### Representative: Kent

George Dawes  
+44 1483 504 030

#### West Sussex

Jeff Burfield  
+44 1243 787 548

### South West England

#### Bath

Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

#### Cornwall – Truro

36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

#### Exeter

The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

#### Winchester

The Red House  
Hyde Street  
Winchester  
Hants SO23 7DX  
+44 1962 862 515  
+44 1962 865 166 fax

#### Tetbury

22a Long Street  
Tetbury  
Gloucestershire  
GL8 8AQ  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:

#### Dorset

Bill Allan  
+44 1935 815 271

#### East Anglia

#### Bury St. Edmunds

21 Churchgate Street  
Bury St Edmunds  
Suffolk IP33 1RG  
+44 1284 716 190  
+44 1284 755 844 fax

#### Norfolk

The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

#### Midlands

#### Knowle

The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

#### Oxford •

Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

### Yorkshire & North East England

#### Leeds

30 Park Square West  
Leeds LS1 2PF  
+44 113 234 5755  
+44 113 244 3910 fax

#### North West England

#### Chester

New House  
150 Christleton Road  
Chester, Cheshire  
CH3 5TD  
+44 1244 313 936  
+44 1244 340 028 fax

#### Carlisle

48 Cecil Street  
Carlisle, Cumbria  
CA1 1NT  
+44 1228 542 422  
+44 1228 590 106 fax

#### Manchester

The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

## Channel Islands

### Jersey

39 Don Street  
St.Helier  
JE2 4TR  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:

#### Guernsey

+44 1481 722 448

## Scotland

### Edinburgh •

22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

### Glasgow

176 St. Vincent Street,  
Glasgow  
G2 5SG  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:

#### Wine & Spirits

Tom Gilbey  
+44 1382 330 256

## Wales

### Cardiff

7-8 Park Place,  
Cardiff CF10 3DP  
+44 2920 727 980  
+44 2920 727 989 fax

## EUROPE

### Austria - Vienna

Tuchlauben 8  
1010 Vienna  
Austria  
+43 (0)1 403 00 01  
vienna@bonhams.com

### Belgium - Brussels

Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0)2 736 5076  
+32 (0)2 732 5501 fax  
belgium@bonhams.com

### France - Paris

4 rue de la Paix  
75002 Paris  
+33 (0)1 42 61 1010  
+33 (0)1 42 61 1015 fax  
paris@bonhams.com

### Germany - Cologne

Albertusstrasse 26  
50667 Cologne  
+49 (0)221 2779 9650  
+49 (0)221 2779 9652 fax  
cologne@bonhams.com

### Germany - Munich

Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
+49 (0) 89 2420 7523 fax  
munich@bonhams.com

### Greece - Athens

7 Neofytou Vamva Street  
10674 Athens  
+30 (0) 210 3636 404  
athens@bonhams.com

### Ireland - Dublin

31 Molesworth Street  
Dublin 2  
+353 (0)1 602 0990  
+353 (0)1 4004 140 fax  
ireland@bonhams.com

## Italy - Milan

Via Boccaccio 22  
20123 Milano  
+39 (0)2 4953 9020  
+39 (0)2 4953 9021 fax  
milan@bonhams.com

## Italy - Rome

Via Sicilia 50  
00187 Rome  
+39 (0)6 48 5900  
+39 (0)6 482 0479 fax  
rome@bonhams.com

## Netherlands - Amsterdam

De Lairesestraat 154  
1075 HL Amsterdam  
+31 20 67 09 701  
+31 20 67 09 702 fax  
amsterdam@bonhams.com

## Spain - Madrid

Nuñez de Balboa no.4 - 1A  
Madrid  
28001  
+34 91 578 17 27  
madrid@bonhams.com

## Switzerland - Geneva

Rue Etienne-Dumont 10  
1204 Geneva  
Switzerland  
+41 76 379 9230  
geneva@bonhams.com

Representatives:

#### Denmark

Henning Thomsen  
+45 4178 4799  
denmark@bonhams.com

## Spain - Marbella

James Roberts  
+34 952 90 62 50  
marbella@bonhams.com

## Portugal

Filipa Rebelo de Andrade  
+351 91 921 4778  
portugal@bonhams.com

## Russia - Moscow

Anastasia Vinokurova  
+7 964 562 3845  
russia@bonhams.com

## Russia - St Petersburg

Marina Jacobson  
+7 921 555 2302  
russia@bonhams.com

## MIDDLE EAST

### Dubai

Deborah Najar  
+971 (0)56 113 4146  
deborah.najar@bonhams.com

### Israel

Joslynn Halibard  
+972 (0)54 553 5337  
joslynn.halibard@bonhams.com

## NORTH AMERICA

### USA

#### San Francisco •

220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

#### Los Angeles •

7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

## New York •

580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:

#### Arizona

Terri Adrian-Hardy  
+1 (480) 994 5362

### California Central Valley

David Daniel  
+1 (916) 364 1645

### Southern California

Christine Eisenberg  
+1 (949) 646 6560

## Colorado

Julie Segraves  
+1 (720) 355 3737

## Florida

Palm Beach  
+1 (561) 651 7876  
Miami  
+1 (305) 228 6600  
Ft. Lauderdale  
+1 (954) 566 1630

## Georgia

Mary Moore Bethea  
+1 (404) 842 1500

## Illinois

Ricki Blumberg Harris  
+1 (312) 475 3922  
+1 (773) 267 3300

### Massachusetts Boston/New England

Amy Corcoran  
+1 (617) 742 0909

## Nevada

David Daniel  
+1 (775) 831 0330

## New Mexico

Leslie Trilling  
+1 (505) 820 0701

## Oregon

Sheryl Acheson  
+1(503) 312 6023

## Pennsylvania

Margaret Tierney  
+1 (610) 644 1199

## Texas

Amy Lawch  
+1 (713) 621 5988

## Washington

Heather O'Mahony  
+1 (206) 218 5011

### Washington DC Mid-Atlantic Region

Martin Gammon  
+1 (202) 333 1696

## CANADA

### Toronto, Ontario •

Jack Kerr-Wilson  
20 Hazelton Avenue  
Toronto, ONT  
M5R 2E2  
+1 (416) 462 9004  
info.ca@bonhams.com

### Montreal, Quebec

David Kelsey  
+1 (514) 341 9238  
info.ca@bonhams.com

## SOUTH AMERICA

### Argentina

Daniel Claramunt  
+54 11 479 37600

### Brazil

Thomaz Oscar Saavedra  
+55 11 3031 4444  
+55 11 3031 4444 fax

## ASIA

### Hong Kong •

Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

### Beijing

Hongyu Yu  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

### Japan

Akiko Tsuchida  
Level 14 Hibiya Central Building  
1-2-9 Nishi-Shimbashi  
Minato-ku  
Tokyo 105-0003  
+81 (0) 3 5532 8636  
+81 (0) 3 5532 8637 fax  
akiko@bonhams.com

### Singapore

Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

### Taiwan

Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8757 2897 fax  
summer.fang@bonhams.com

## AUSTRALIA

### Sydney

76 Paddington Street  
Paddington NSW 2021  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

### Melbourne

Como House  
Cnr Williams Road  
& Lechlade Avenue  
South Yarra VIC 3141

## AFRICA

### Nigeria

Neil Coventry  
+234 (0)7065 888 666  
neil.coventry@bonhams.com

### South Africa - Johannesburg

Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

# Bonhams

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

**This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.**

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website ([www.bonhams.com](http://www.bonhams.com)) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from [info@bonhams.com](mailto:info@bonhams.com).

## Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: <b>ANTIQUITIES</b>		Sale date: <b>THURSDAY 2 OCTOBER</b>	
Sale no. <b>21928</b>		Sale venue: <b>NEW BOND STREET</b>	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
<b>General Bid Increments:</b>			
£10 - 200 .....by 10s		£10,000 - 20,000 .....by 1,000s	
£200 - 500 .....by 20 / 50 / 80s		£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
£500 - 1,000 .....by 50s		£50,000 - 100,000 .....by 5,000s	
£1,000 - 2,000 .....by 100s		£100,000 - 200,000 .....by 10,000s	
£2,000 - 5,000 .....by 200 / 500 / 800s		above £200,000 .....at the auctioneer's discretion	
£5,000 - 10,000 .....by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>	

**Please note that all telephone calls are recorded.**

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

## FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐

I will collect from Park Royal or bonded warehouse ☐

Please include delivery charges (minimum charge of £20 + VAT) ☐

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature:

Date:

\* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, [bids@bonhams.com](mailto:bids@bonhams.com)

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/06/14







**Bonhams**

101 New Bond Street  
London  
W1S 1SR

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7400 fax

